DOCUMENT RESUME

ED 232 405 EC 160 006

TITLE	"I Can Do That!" Arts for the Handicapped: Trainer's Manual.
INSTITUTION	California State Dept. of Education, Sacramento. Div. of Special Education.
SPONS AGENCY	National Committee, Arts for the Handicapped, Washington, D.C.
PUB DATE	82
NOTE	88p.; Prepared in cooperation with the California Alliance for Arts Education.
AVAILABLE FROM	California State Department of Education, Publication Sales, P.O. Box 271, Sacramento, CA 95802 ($6.50, plus sales tax for California residents).
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art Activities; *Disabilities; *Drama; Elementary Secondary Education; Inservice Teacher Education; *Music Activities; *Visual Arts; Workshops

ABSTRACT

The manual presents nine workshop formats in dance, music, visual arts, and drama designed to introduce special education teachers to the value of arts for the handicapped. Each workshop begins with a brief introduction, describes activities that may be adapted to the classroom and to special populations, and explains the activities' purposes and rationale. Information on materials, resources, and logistics for conducting the workshop is also provided. The workshop facilitator is also directed to ways in which to prepare for the advanced workshops. Glossaries and a list of resources are provided for visual arts, music, drama and dance. (CL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ED232405

"I CAN DO THAT!"

Arts for the Handicapped
TRAINER'S MANUAL

Prepared under the direction of the

Personnel Development Unit
Office of Special Education
CALIFORNIA STATE DEPARTMENT OF EDUCATION

in cooperation with the

California Alliance for Arts Education

EC160006

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
J. Smith
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Arts for the Handicapped: Trainer's Manual was initially funded by the National Committee, Arts for the Handicapped.

Materials for the workshop portions of the publication were prepared by the following persons: dance workshops—Joanna Harris; music workshops—Frances Ulrich; visual arts workshops—Frances Hine; drama workshops—Marilyn Miller.

Scripps Memorial Hospital, La Jolla, provided the setting and the wheelchair used for the cover illustration.

The document was published by the California State Department of Education, 721 Capitol Mall, Sacramento, CA 95814; was printed by the Office of State Printing; and was distributed under the provisions of the Library Distribution Act.

1982

Copies of this publication are available for $6.50 each, plus sales tax for California residents, from Publications Sales, P.O. Box 271, Sacramento, CA 95802.

A list of other publications available from the Department can be found on page 92 of this publication.

CONTENTS

How to Use the Manual 1

WARM-UP SESSION 3

DANCE WORKSHOP Sequence "A" 7

DANCE WORKSHOP Sequence "B" 13

DANCE Glossary 19

DANCE Resources 21

MUSIC WORKSHOP Sequence "A" 27

MUSIC WORKSHOP Sequence "B" 31

MUSIC Glossary 37

MUSIC Resources 38

VISUAL ARTS WORKSHOP Sequence "A" 41

VISUAL ARTS WORKSHOP Sequence "B" 45

VISUAL ARTS Glossary 51

VISUAL ARTS Resources 55

DRAMA WORKSHOP Introduction 59

DRAMA WORKSHOP Sequence "A" 62

DRAMA WORKSHOP Sequence "B" 67

DRAMA Glossary 72

DRAMA Resources 73

How to Use the Manual

SCHEDULING OF WORKSHOPS CAN VARY

This manual includes nine separate workshop formats. The first workshop session offers a warm-up to all the arts. Then there are two workshop formats for each particular arts area: DANCE, MUSIC, VISUAL ARTS, and DRAMA.

The nine workshops can be presented on consecutive afternoons, in one eight-hour day, or in any combination of time slots that is suitable for the host district.

PRESENT WORKSHOPS SEQUENTIALLY

Although the amount of time in each staff-development session may vary, the order in which the components are presented should be in one of these two patterns, depending on whether participants deal with only one art form or all four:

Workshops on All Arts
Warm-up
Dance Workshop A
Music Workshop A
Visual Arts Workshop A
Drama Workshop A
Dance Workshop B
Music Workshop B
Visual Arts Workshop B
Drama Workshop B

Workshops on One Art
Warm-up
Workshop A
Workshop B

FORMATS SIMILAR IN STRUCTURE

The workshops are similar in structure. Each begins with a brief introduction and moves quickly into activities that participants can later adapt and adopt for their own classrooms. The activities are debriefed with questions that can also be asked of children. Then the participants discuss the purpose of the activities, necessary logistical arrangements, how the activities may be extended, and—most importantly—how the activities may be adapted for handicapped students. Finally, they make plans for back-home applications of what they have learned.

How to Use the Manual (cont'd)

FEATURES OF THE MANUAL DESIGN

The workshop guides for each arts area are grouped together—with the related Glossary and Resources listing. For example, in the section labeled "DANCE," you'll find the guides for Dance Workshops A and B, the Dance Glossary, and Dance Resources.

A segment printed in bold-face type at the start of each workshop guide gives you advance notice of how to prepare for the workshop session, including what materials will be needed and how space should be arranged.

The main body of each guide is in the form of a script for the presenter printed in medium-weight type. Bold-face marginal notations cue each major phase of the workshop. Remarks set in italics are "asides" to the presenter, recommending certain ways to handle things.

TERMINOLOGY INTENDED FOR TEACHER USE

The terminology presented for each discipline is simple and practical. The definitions are not intended to be complete in either an academic or an aesthetic sense. They are given to lend clarity to the arts disciplines in a way that will be usable by school personnel in special education.

WORKSHOP LEADERS FREE TO ADAPT

The manual includes workshop plans that can easily be followed and presented. Nevertheless, presenters should feel free to make adjustments in the suggested program to suit their particular teacher audience and the student populations that those teachers serve.

WORKSHOP LOGISTICS SUGGESTED

Each workshop should be conducted in space adequate for the number of participants attending. Usually a room with risers or with desks connected to seats is not as appropriate as a large, level room with independent chairs that can easily be reconfigured as necessary.

WARM-UP SESSION

Purpose

To allow participants to recall and focus on positive personal experiences in the arts.

Objective

Participants will select one or more experiences they have had and share them verbally with a partner.

Time Span

5 to 10 minutes.

Materials

None if visualization is used. (If leader is not experienced or feels uncomfortable with it, paper or cards and pencils are needed for participants to write down their responses to the questions—instead of visualizing them.)

Introduction

Give an overview of the session and suggest how the participants can best get involved.

Welcome to the first session of Arts Awareness Training. You'll find that in these workshops we get right into activities. Later on, we discuss the implications of the activities for teaching children.

You can get the most from these workshops by getting involved with your whole body and mind. To save you the distraction of extensive note-taking, at the conclusion of the workshop sequence we'll give you a take-home packet that outlines key points.

Activities

Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussion.

Our first activity includes a visualization technique. You may either close your eyes or focus your gaze downward.

With your eyes closed, recall a time you were enjoying yourself while being involved with an arts activity. Whatever you remember is fine. *(Allow enough time for images to develop after asking each question.)*

1. Which arts form are you enjoying? Art, music, drama or dance? Are you experiencing more than one art form?

2. Where are you?

WARM-UP SESSION (cont'd)

Activities

3. Who is with you?

4. What is your favorite part of the experience?

5. What feeling or thought lets you know that you are having a good time?

6. If you could bottle the feeling you are having, what would you name it? To whom would you give it?

7. Recall that you are sitting in this room. Rub your feet back and forth on the floor. Remember the color of the floor.

8. When you are ready, open your eyes.

Choose a partner, someone near you. Decide who will be Partner "A" and who will be Partner "B."

Partner "A" will begin by sharing his/her experience with Partner "B" while Partner "B" listens.

Then Partner "B" will listen to Partner "A."

Focusing Question

What did you find enjoyable about your experience with the arts? *(Participants can call out responses or they can raise their hands, depending on size and mood of group.)*

Transition

Provide a transition into the next workshop session(s). Build on the participants' recall of pleasurable arts experiences by lecturing briefly on the general value of arts experiences and arts education.

The other arts workshops that you'll be attending will show you ways to help your students have some arts experiences worth bottling! There are arts awareness training workshops with intriguing children's activities in dance, music, drama, and the visual arts.

All the arts tend toward the same goal—the expression and presentation of human experience, transformed by skill and imagination and given form in some medium perceptible to others. Art is the product and process of inner life seeking external patterns.

There are values in the product and in the process of art. Making art provides a sense of wonder, discovery, and pride. Perceiving art extends knowledge, demonstrates relationships, and intensifies the ability

WARM-UP SESSION (cont'd)

Transition

to evaluate differences. Sharing art affirms the nature and quality of our own experiences and extends the experience through that of the other. Considering art gives challenge, focus, and pleasure.

Art activity is the right of every person and a necessary part of children's learning and growing. It gives value to both the inner and the outer world.

In special education, the experience of art should say to the child, "You do what you can do because you bring your unique way of dealing with what you are." The experience of art is not measured in quantity, but in quality—ideas, materials, actions, and the very special person who puts them all together. It is not the degree of complexity that is the goal, but the degree of involvement and the willingness and eagerness to do what is done with care and imagination. It is the gift of love and trust that makes the arts come alive.
In all of the arts awareness training workshops you will learn about how to adapt arts activites to enable handicapped children to participate joyously in them.

Let me conclude by sharing with you some definitions from children's interviews:

ART is "going from the invisible to the visible."

DANCE is "moving your body all around in a special way 'cause you like it and it's fun."

DRAMA is "doing 'stuff' together that's pretend and then making it happen; acting things out like people do."

MUSIC is "singing and all those other sounds like orchestras and records."

It should all be fun. And the kid's definition of FUN is "something you like to do that you CAN DO!"

Here's the schedule for the Arts Awareness Training Workshops. *(Provide schedule—times, locations, limitations on number of participants.)*

Our next presenter is . . . *(Introduce the presenter of the next workshop session, giving name, background, and credentials. Turn workshop leadership over to him/her.)*

DANCE WORKSHOP
Sequence "A"

To prepare for this workshop: • Read through the directions in this guide. • Obtain the necessary activity materials: a drum or other percussive instrument, carpet squares or drafting tape to mark floor spaces, (optional) resource materials to display during the workshop. • Prepare workshop space in a large room by removing furniture if possible, or by substituting armless chairs for chairs with armrests.

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

In this workshop we're going to get right into arts activities. You'll role-play students in the classroom so that you will experience firsthand what can be learned and what may be felt.

After you've gotten an experience base, we'll discuss the purpose of the activities and how you can arrange for conducting them in your classroom. We'll also talk about how the activities can be extended and how they can be adapted for handicapped children.

It's best to enter wholeheartedly into the workshop experiences and not to get bogged down in taking notes. Later on, you'll get a take-home packet that summarizes all the workshop activities and discussions and also contains a glossary and a resource listing.

Dance is an art form that uses structured, expressive human movement as the means of presentation. It's an important spontaneous activity for children. Even simple movements that are not physically demanding can qualify as "dance" if they are patterned and expressive of ideas or emotions.

Activities

Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussions afterwards.

In today's activities you will each be organizing "A Dance of Opposites" with another person. In pairs, you will experiment with a range of movements and directions, using opposing motions.

1. Each person sit on your own carpet square; or X; or chair.

2. (a) Stretch SIDE to SIDE (left-right; right-left). (b) Reach UP high with hands and arms. Let hands come DOWN. (c) Reach forward, then back, then . . . all the way 'round.

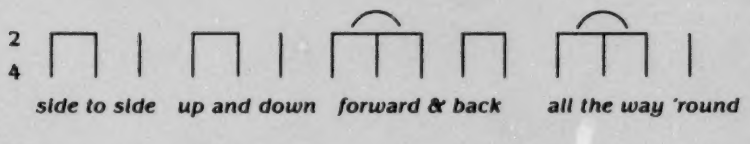
3. Say the pattern as a chant: "Side to side/Up and

DANCE "A" (cont'd)

Activities

DOWN/ Forward and back/All the way 'ROUND."

RHYTHM FOR CHANT:



4. Repeat at least 3 times using a LARGE amount of space; then a SMALL amount of space in each direction.

5. Repeat, using chant, trying to use legs, head, torso, feet. See what works best for various body parts—large or small movements. It might feel very funny! Let it be!

6. Stand: Walk AWAY from carpet square (or chair or X); walk TOWARD it. Walk away with BIG steps; come back with SMALL ones. Go away with SMALL steps; come back with BIG ones.

7. Remove carpet squares and do 'towards' and 'away' walks with partners. When partners meet, do reaching sequence (#2 above).

8. Repeat whole dance: choose what part of the dance to make big; what part to make small. Exaggerate!

9. Each person can be 'opposite' from partner; for example, one person reaches 'up' while the other reaches 'down,' etc.

10. Find an idea, image, or title to dance to. Examples: "Giants and Elves"; "Zoom Lens"; "Hall of Mirrors"; "Counterpoint."

11. Organize a dance to contrasting sounds: drum vs. triangle, gong vs. wood block—to contrast big-small movement.

12. Choose when in the dance partners will be doing the same activity and when the dance of 'opposites.'

DANCE "A" (cont'd)

Focusing Questions

Ask for responses to the questions within pairs or by the large group.

1. What is the difference when you move large'? 'Small'?

2. What happened when you moved with a person who moved like you? Who moved opposite to you?

3. How did you remember what came next? (Close your eyes. Make a movie in your head of what you did.)

4. Take a new partner, and describe what you did with your old partner. Tell what you would like to do now that is different.

Purpose

Relate the just-completed activities to their purpose or rationale. Then review the kinds of classroom arrangements that need to be made for the activities.

To make a dance of opposites, and in so doing, to participate in dance as fully as possible; to explore and organize movement possibilities; to discover the body's range of movement; to shape movement with awareness of space, time, and energy; to respond to imagery suggested by dance; to share activity with others; and to develop a sense of competency.

Time Span

15 minutes; 90 with extensions.

Number of Participants

4 to 30.

Materials & Arrangements

EQUIPMENT: Drum or other percussion instruments. Carpet squares to mark individual places. (Taped X's on floor will also do.)

SPACE: A large room with little or no furniture or a classroom with chairs (no armrests on chairs).

Extensions

Review ways that the recent activities can be varied and extended. Encourage participants to contribute their own ideas.

1. Do the dance of opposites with different actions instead of concentrating on directions. Examples: push-pull; open-close; moving-still; in-out.

2. Do the dance of opposites with a small group (3-7 people). Everyone create a movement about opposites that are concepts: first-last, many-few, heavy-light, together-apart, right-left. Try the movement alone, if you can.

DANCE "A" (cont'd)

Extensions

Everyone do the movement together (you will have to choose one). Let one person be 'opposite' from the group; for example, all together, one apart; all heavy, one light.

3. Do the dance of opposites, using different movement qualities: sustained (smooth)-percussive (sharp); swinging-shaking.

4. Make a dance of opposites into a clown dance so that participants move like different clowns: tall-small; fat-skinny; funny-sad; sleepy-lively. Use circus music. Or see #30—music from the film *The Clowns*— on the recordings list you'll get in your take-home packet.

5. Look at the pictures in Hoban's book, *Push-Pull* (it's listed in your take-home packet too). Make dances of opposites with those ideas. Draw the lines first to make the pictures clear (curves vs. straights; thicks vs. thins; overs vs. unders, etc.). Put these together in a picture dance.

6. Make a story dance about people who move differently at first and then learn to move together—for a while; for example, Goldilocks will run 'round, the Bears will move side to side. When can they move together? When opposite? Let someone read the story and the others dance.

7. Make a weather dance of opposites: rain, sun, storm, fog. Play the sounds that go with each section. When are they together? When opposite?

8. Look to see how traffic patterns are the same and opposite.

9. Watch people in a supermarket. Do they do the dance of opposites?

10. Watch birds on the ground and in the air. What do they do?

DANCE "A" (cont'd)

Adaptations for Special Populations

Make recommendations for adapting the activities for handicapped children in special education or mainstream situations.

If time allows, demonstrate some of the adaptations with a pair of participants role-playing handicapped children.

For children who are Visually Impaired:

■ Go very slowly. Wait until a response seems forthcoming.

■ Make sure there are cleared spaces to move in, partners to take hands with, and objects (carpet squares, tape on floor) for guides in space.

■ In the early attempts, have something to reach for in each direction, especially up (someone's hand), down (floor or table), and side to side (other children, the floor).

For children who are Hearing Impaired:

■ Go very slowly. Repeat and demonstrate an activity several times before expecting a response. Clarify the activity by continued repetition and demonstration from various individuals, couples, and groups.

■ Guide by touching when the child reaches or travels in the various directions.

■ If possible, have markers of different colors in the space in the room; for example, red in front, green in back, yellow on the right side, blue on the left side, orange on the ceiling, purple on the floor—to clarify directions.

For all children who Learn Slowly:

■ Go very slowly. What is done, no matter how little, is more important than how much is accomplished.

■ Work on one element at a time. Do not go on to the next until there has been some indication that the first element has been grasped in some way.

■ If the need for repetition seems endless, variations in range can be encouraged ("reach side to side as big as you can . . . bigger, now small, very small, just rock, now be still").

DANCE "A" (cont'd)

Adaptations for Special Populations

■ Let children of varied abilities work together if possible.

■ Show children what to do and stay with them—or coach them and check back with them from time to time.

■ Go on to each element in the dance as it is possible— working with each child, with the children in couples and/or in small groups (four or less). Try to encourage them to suggest what comes next . . . instead of keeping the elements in strict order. Mixing it up is fun and creative!

■ DO NOT INSIST THAT WHAT THEY DO BE CORRECT. ANY RANGE OF RESPONSE IS FINE, ESPECIALLY IN THE EARLY STAGES OF LEARNING, WHICH MAY BE A 3-6 MONTH TIME!

For children who are Physically Handicapped:

■ Try to assess what parts of the body they can use comfortably, and direct and guide the use of those.

■ Present the usual directions as given in the lesson. If children are in wheelchairs, they can roll them in the different directions, toward and away from other children and adults. Children who can walk can make the space patterns clear by going toward and away from those who cannot.

■ Props, such as scarves, ties, elastic bands, streamers, etc., help to make the movement feel larger and give extension to the movement.

Classroom Applications

Help the participants plan specifically how they will conduct the arts activities in their own classrooms.

How would you use this lesson with your students?

Consider which activities you would conduct, when you would schedule them, and how you would adapt them for special students.

(Share your ideas with a partner, then with the whole group.)

DANCE WORKSHOP
Sequence "B"

To prepare for this workshop: • Read through the directions in this guide. • Obtain the necessary activity materials: a drum or other percussive instrument, chalk or drafting tape to mark circles on floor, (optional) resource materials to display during the workshop. • Prepare workshop space in a large room (with wood floor, if possible) by removing furniture.

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

This workshop will be similar in structure to the last one. We're going to get right into arts activities. You'll role-play students in the classroom so that you will again experience firsthand what can be learned and what may be felt.

After you've gotten an experience base, we'll discuss the purpose of the activities and how you can arrange for conducting them in your classroom. We'll also talk about how the activities can be extended and how they can be adapted for handicapped children.

There's no need to bother with taking notes. Later on, you'll get a take-home packet that summarizes all the workshop activities and discussions and also contains a glossary and a resource listing.

You'll remember we said at our last session that dance is an art form that uses structured, expressive human movement as the means of presentation. Even simple movements that are not physically demanding can qualify as "dance" if they are patterned and expressive of ideas or emotions. Dance is worthwhile for all children—not just for those who are specially talented. Even children who are physically handicapped can take part in dance activities if the proper adaptations are made for them.

Activities

Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussions afterwards.

Today's activities are called "Going Round in Circles." You will make dances that involve moving various body parts in circles as well as walking the whole body around in circles.

1. Sit in a circle on the floor. Leave room for others (stretch your arms to check).

2. Draw a large circle in the air with one hand. Do it three times slowly; then fast.

DANCE "B" (cont'd)

Activities

3. Repeat with the other hand. Try both hands (arms) together: slow, fast; front, back.

4. Circle other body parts: head, feet, knees, fingers, etc.

5. Name and show "body" circles you can make; group follows.

6. Try walking on your seat staying on the floor. Use your feet to take you around on one spot.

7. Stand. Walk in your own circle. Go both ways around. Go fast; go slow.

8. Walk backwards in your circle: lean in, lean out.

9. Reach your right hand into another person's circle. Hold on and circle together.

10. Let the walk have moments to stop; start; change direction—so that there are surprises.

Focusing Questions

Ask for responses to the questions within pairs.

1. Ask the person with whom you were dancing what was fun.

2. Try to figure out what worked and what did not—and why.

3. Tell each other about times in your life when you seem to 'go in circles.'

Purpose

Relate the just-completed activities to their purpose or rationale. Then review the kinds of classroom arrangements that need to be made for the activities.

To have fun moving by oneself and with another person. To organize material for creative exploration in dance.

Time Span

90 minutes.

17

DANCE "B" (cont'd)

Number of Participants

Any number that is manageable in the given space: 5-35 suggested.

Materials & Arrangements

EQUIPMENT: Drum (for organizing tempo). Hand clapping will also do. Circles (taped or drawn on floor) are helpful.

SPACE: A large room with no furniture. Wood floor is best.

Extensions

Review ways that the recent activities can be varied and extended. Encourage participants to contribute their own ideas.

1. Have partners show their dances. Group accompanies by clapping.

2. Have four people be partners. Shake hands across arms and build a circle dance for four. Name the dance ("Merry-Go-Round," "Maypole," etc.).

3. Involve the whole group in a circle dance (10-12 in the circle). Focus on walking in the circle formation going SLOW, FAST, WALKING, STOPPING. For example, 7 counts slow; 5 fast; 4 in normal walk tempo; 3 stopped.

Ask, "How many fast steps? How many slow next? How many 'plain' steps? How long shall we stop?"

4. Make a walking circle dance to go with a simple song in 2/4 or 4/4 time; for example, "Someone's in the Kitchen with Dinah," or the dance tune, "Road to the Isles." Don't read the dance from a book. Make it up.

5. Make a circle dance using some form of locomotion other than walking; for example, skipping, sliding, running, jumping, or hopping.

Combine only 2 or 3 types of locomotion at one time; for example, hop (4x), jump (2x), skip (3x).

See what works. Set it to a folkdance tune (see recording #35) or a drumbeat rhythm.

DANCE "B" (cont'd)

Adaptations for Special Populations

Make recommendations for adapting the activities for handicapped children in special education or mainstream situations.

If time allows, demonstrate some of the adaptations with a pair of participants role-playing as handicapped children.

For children who are Visually Impaired:

- Go very slowly. Wait until a response seems forthcoming.
- Make sure there are cleared places to move in, partners to take hands with, and objects (carpet squares, tape on floor) for guides in space.
- In the early attempts (for example, in the lesson on opposites) have something to reach for in each direction, especially up (someone's hand), down (floor or table), and side to side (other children, the floor).
- When children can dance in couples, handclaps can reinforce the directions. For example, have the children take turns clapping their partner's hands—then down in front of the body; and then have them clap their own hands in back of the body.
- Use strong, clear drumbeats to signal changes.
- Use clear verbal directions throughout the dance activities.

For children who are Hearing Impaired:

- Go very slowly. Repeat and demonstrate an activity several times before expecting a response. Clarify an activity by continued repetition and demonstration from various individuals, couples, and groups.
- Guide by touching when the child reaches or travels in the various directions.
- If possible, have markers of different colors in the space in the room; for example, red in front, green in back, yellow on the right side, blue on the left side, orange on the ceiling, purple on the floor—to clarify directions.

For all children who Learn Slowly:

- Go very slowly. What is done, no matter how little, is more important than how much is accomplished.

DANCE "B" (cont'd)

Adaptations for Special Populations

■ Work on one element at a time. Do not go to the next until there has been some indication that the first element has been grasped in some way.

■ If the need for repetition seems endless, variations in range can be encouraged ("reach side to side as big as you can . . . bigger, now small, very small, just rock, now be still").

■ Let children of varied abilities work together if possible. Show children what to do and stay with them—or coach them and check back with them from time to time.

■ Go on to each element in the dance as it is possible— working with each child, with the children in couples and/or in small groups (four or fewer per group). Try to encourage them to suggest what comes next . . . instead of keeping the elements in strict order. Mixing it up is fun and creative!

DO NOT INSIST THAT WHAT THEY DO BE CORRECT. ANY RANGE OF RESPONSE IS FINE, ESPECIALLY IN THE EARLY STAGES OF LEARNING, WHICH MAY BE A 3-6 MONTH TIME!

For children who are Physically Handicapped:

■ Try to assess what parts of the body they can use comfortably and direct and guide the use of those.

■ Present the usual directions as given in the lesson. If children are in wheelchairs, they can roll them in the different directions, toward and away from other children and adults. Children who can walk can make the space patterns clear by going toward and away from those who cannot.

■ Props, such as scarves, ties, elastic bands, streamers, etc., help to make the movement feel larger and give extension to the movement. A streamer makes a circle gesture more visible and more interesting to do because the muscles are challenged to make it move. The children sense that their action is effective as they see the streamer move with them.

DANCE "B" (cont'd)

Classroom Applications

Help the participants plan specifically how they will conduct the arts activities in their own classrooms.

1. How would you use this lesson with your students? Consider which activities you would conduct, when you would schedule them, and how you would adapt them for special students. (Share your ideas with a partner, then with the whole group.)

2. Moving to the larger picture, discuss with your partner, and then with the whole group:

What is dance?
Who can dance?
Why do we need dance?
What is the goal of dance education?
What are the objectives of the special dance educator?
When should dance be included in the curriculum?

Distribute the take-home packets and review: • the activity guidelines and recommendations for adaptations and extensions that teachers can follow in their own classrooms, • the Glossary of dance terms, and • the Resources section, which lists books and other instructional aids.

DANCE Glossary

TYPES OF DANCE

ballet. A traditional dance form developed in France, Italy, and Russia which stresses architectural line, design, and narration. Ballet is the basic dance training of most performing dancers.

creative rhythmic movement. A way of describing children's dance in order to bypass some of the problems about performing goals and, sometimes, boys' attitudes about dance.

dance. An art form which uses structured, expressive human movement as the means of presentation. An important spontaneous activity for children.

folk dance. Dance activities which have evolved from specific social and cultural contexts; usually done as participation rather than performance activity.

jazz. A dance form which responds to the style and rhythms of jazz music and its descendants, disco and after. Jazz training usually combines ballet, modern dance, and musical comedy techniques with 'social' dance forms (courting, flirting couple dances).

modern dance. An American 20th century art form which stresses a wide range of movement and dance forms supposedly more 'natural' to the body, and the development of choreography as individual creation.

tap. A dance skill which evolved from various country and folk dances and stresses the marking of the beat with the feet.

DANCE TERMS

kinesthetic perception. The perception of movement as registered by nerve endings in muscles, tendons, and joints and summarized as images in the brain. The kinesthetic sense reports data on change of position, tension, and tempo. It is the body's motor feedback system.

locomotion. Activities which travel through space by various changes of weight; e.g., walking, running, hopping, jumping, skipping, sliding, leaping; as

DANCE Glossary (cont'd)

Terms Commonly Used in Dance Education

opposed to nonlocomotor activities such as stretching, swinging, and bouncing.

movement. Any change of position in space using varying amounts of time and energy. Movement activity is essential for development. Movement is not dance. Dance includes the creative and expressive aspects in the physical activity; it stresses the person and the process, not only the skill.

rhythm. The organization of time and energy: perceived as beats and phrases, actions and stillness, events of varying intensity.

warm-up. A group of exercises or activities that are designed to stretch the body and stimulate circulation in a systematic way so that the body is ready for more extensive demands.

DANCE Resources

BOOKS ON DANCE

Anderson, Jack. *Dance.* Newsweek Books, 1978.

Canner, Norma. *And a Time to Dance* (Revised edition). Boston: Beacon Press, Inc., 1975.

Cherry, Clare. *Creative Movement for the Developing Child: A Nursery School Handbook for Non-Musicians* (Second edition). Belmont, Calif.: Fearon-Pitman Pubs., Inc., 1968.

Dimondstein, Geraldine. *Children Dance in the Classroom.* New York: Macmillan Publishing Co., Inc., 1971.

Fleming, Gladys A. *Creative Rhythmic Movement: Boys & Girls Dancing.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1976.

Hackett, L. C., and Jenson, R. G. *A Guide to Movement Exploration.* Mountain View, Calif.: Peek Pubns., 1973.

H'Doubler, Margaret. *Dance: A Creative Art Experience* (Second edition). Madison: University of Wisconsin Press, 1957.

Joyce, Mary. *First Steps in Teaching Creative Dance to Children.* Palo Alto, Calif.: Mayfield Publishing Co., 1980.

Nelson, Esther L. *Dancing Games for Children of All Ages.* New York: Sterling Publishing Co., Inc., 1973.

Robins, Ferris and Jennet. *Educational Rhythmics for Mentally and Physically Handicapped Children.* New York: Association Press, 1968.

Schade, Charlene, and Pileggi, Steve. *Move with Me from A to Z.* La Mesa, Calif.: The Wright Group, 1981.

Sorell, Walter, ed. *Dance Has Many Faces* (Second edition). New York: Alfred A. Knopf, Inc., 1966.

DANCE Resources (cont'd)

BOOKS TO STIMULATE IMAGINATIVE WORK IN DANCE FOR CHILDREN AND CREATIVE WORK IN GENERAL

Carle, Eric. *My Very First Book of Colors.* New York: Harper & Row Pubs., Inc., 1974.

_____. *My Very First Book of Numbers.* New York: Harper & Row Pubs., Inc., 1974.

_____. *My Very First Book of Shapes.* New York: Harper & Row Pubs., Inc., 1974.

_____. *My Very First Book of Words.* New York: Harper & Row Pubs., Inc., 1974.

Charlip, Remy. *Arm in Arm.* New York: Scholastic Book Services, 1980.

_____. *Fortunately.* New York: Scholastic Book Services, 1980.

Charlip, Remy, and Moore, Lillian. *Hooray for Me!* New York: Scholastic Book Services, 1980.

Fukurai, Shiro. *How Can I Make What I Cannot See?* New York: Van Nostrand Reinhold Co., 1974.

Hefter, R., and Moskif, S. *An Animal Shuffle Book.* New York: Western Publishing Co., Inc., 1971.

_____. *Shuffle Book.* New York: Western Publishing Co., Inc. 1970.

Hoban, Tana. *Count and See.* New York: Macmillan Publishing Co., Inc., 1972.

_____. *Look Again.* New York: Macmillan Publishing Co., Inc., 1971.

_____. *Over, Under and Through & Other Spatial Concepts.* New York: Macmillan Publishing Co., Inc., 1973.

_____. *Push Pull, Empty Full.* New York: Macmillan Publishing Co., Inc., 1972.

_____. *Shapes and Things.* New York: Macmillan Publishing Co., Inc., 1970.

DANCE Resources (cont'd)

BOOKS TO STIMULATE IMAGINATIVE WORK IN DANCE FOR CHILDREN AND CREATIVE WORK IN GENERAL

Johnson, Crockett. *Harold and the Purple Crayon.* New York: Harper & Row Pubs., Inc., 1958.

Krauss, Ruth. *A Hole Is to Dig.* New York: Harper & Row Pubs., Inc., 1952.

Leichman, Seymour. *The Wicked Wizard and the Wicked Witch.* New York: Harcourt Brace Jovanovich, Inc., 1972.

Okki-tokki-unga. Action Songs for Children. London: A & C Black, Ltd., 1976.

Preston, Edna M., and Bennett, Rainey. *The Temper Tantrum Book.* New York: Penguin Books, Inc., 1976.

Sendak, Maurice. *Where the Wild Things Are.* New York: Harper & Row Pubs., Inc., 1963.

RECORDINGS

1. *Dance, Sing and Listen.*

2. *Dance, Sing and Listen Again.*

3. *Dance, Sing and Listen Again and Again.*

4. *The Way Out Record for Children.*

5. *The Electronic Record for Children.*

6. *Together.*

7. *Dance to the Music.*

Above available from: Dimension 5, Box 185, Kingsbridge Station, Bronx, NY 10463.

8. *Come Dance With Me.* Virginia Tanner and Norma Dalby. Dance Records, Waldwich, New Jersey.

9. *Piano Rags.* Scott Joplin. Nonesuch Records, 15 Columbus Circle, New York, NY 10023.

10. *The Jasmine Isle.* H 72031—Nonesuch Records.

DANCE Resources (cont'd)

RECORDINGS

11. *Counting Games and Rhythms for the Little Ones.* FC 7056—Folkways Records, 701 Seventh Avenue, New York, NY 10036.

12. *Rhythm and Game Songs for the Little Ones.* FC 7057—Folkways Records.

13. *Call and Response Rhythmic Group Singing.* FC 7308—Folkways Records.

14. *Adventures in Rhythm.* FC 8273—Folkways Records.

15. *This Is Rhythm.* FC 7652—Folkways Records.

16. *Rhythms of Childhood.* FC 7653—Folkways Records.

17. *American Negro Folk and Work Song Rhythms.* FC 7654—Folkways Records.

18. *Songs and Rhythms from Near and Far.* FC 7655—Folkways Records.

19. *Sound Patterns.* Science Series Sound Effects. FXX 6130—Folkways Records.

20. *Play Your Instruments and Make Pretty Sound.* FC 7665—Folkways Records.

21. *You'll Sing a Song and I'll Sing a Song.* FC 7664—Folkways Records.

Folkways also available through: Scholastic, 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

22. *The Red Back Book.* Scott Joplin. s-36060—Angel Records.

23. *Free Airto.* CTI 6020—CTI Records.

24. *More from Paul Eakin's World Famous Gay 90s Village.* AFSD 6138—Audio Fidelity.

25. *The Lobster Quadrille.* CR 21525—Columbia Records.

26. *From Morning 'Til Night and a Bag Full of Poems.* LY 104—RCA Victor.

27

DANCE Resources (cont'd)

RECORDINGS

27. *Paul Horn Inside II.* KE 31600—Epic Records. (Also *Inside Paul Horn.*)

28. *Music for Children.* Carl Orff. Two-volume set. B 3582—Angel Records.

29. *Piano Pieces for Children.* Andre Previn. MS 6586—Columbia.

30. *The Clowns.* Soundtrack of the film by Fellini.

31. *La Flute Magique.* El Condor Pasa. Barclay Records.

32. *Song of Quetzalcoatl, Music for Percussion Instruments.* ORS 7276—Orion.

33. *Rainbow in Curved Air.* Terry Riley. Electronic music. Columbia.

34. *Electronic Spirit of Erik Satie.* 18066—Deram.

35. *All Purpose Folk Dances.* Michael Herman. LPM 1623—RCA-Victor.

SOURCES OF BOOKS & MATERIALS

Almost all materials for teaching dance (and more) are available through:

Children's Book and Music Center, Inc.
2500 Santa Monica Boulevard
Santa Monica, CA 90404

MUSIC WORKSHOP
Sequence "A"

To prepare for this workshop: • Read through the directions in this guide. • Obtain the necessary activity materials: a "Mystery Sound Bag" containing a collection of small objects which produce a variety of sounds (clicking, rattling, clinking, or jingling); flash cards, 8" x 10", with a large, clear ikonic symbol on each; an autoharp; an Orff-Schulwerk alto xylophone (optional); resource materials to display during the workshop (optional). • Prepare workshop space in an appropriate room.

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

In this workshop we're going to get right into arts activities. You will experience firsthand what can be learned and what may be felt.

After you've gotten an experience base, we'll discuss the purpose of the activities and how you can arrange for conducting them in your classroom. We'll also talk about how the activities can be extended and how they can be adapted for handicapped children.

It's best to enter wholeheartedly into the workshop experiences and not to get bogged down in taking notes. You'll get a take-home packet that summarizes all the workshop activities and discussions and also contains a glossary and a resource listing.

Music: What, Why, Who, When, and How

Music is an art form that uses organized sounds to express and evoke ideas and feelings. It is essential to human well-being. The goal of music education is to develop aesthetic sensitivity to the music of the world's people. The special music educator is challenged to adapt music activities so that all students—including handicapped students—can benefit from the activities.

Music can be included in the curriculum every day—every time a child's needs might be met through musical means. This workshop will give you a chance to experience some music activities that any teacher can easily incorporate into her or his instruction.

Activities

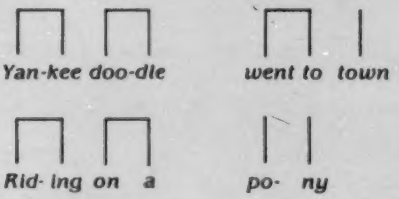
Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussions afterwards.

In today's activities we will play a rhythm game, delve into a "Mystery Sound Bag," and match sounds with symbols.

1. Play echo-clapping games based on the rhythm patterns of song to be sung later in lesson. Repeat them. Mix them up.

MUSIC "A" (cont'd)

Activities



2. I'm going to reach into the "Mystery Sound Bag" now, and play a concealed sound. . . . What could make this sound? Is it made of wood? Metal? If you can guess the sound, you may "play" the sound maker yourself.

3. Which sound do you think would go with this picture? *(Display a flash card with an ikonic symbol. See "MUSIC Resources" section of this guide.)*

4. Here are some more games we can play with the symbol cards:

- Hear the sound—find the ikon.
- See the ikon—play the sound it represents.

(Extensions: Participants hear sequences of 2, then more, sounds—arrange symbols in order, left to right. Participants create sequences—partners play each other's musical scores.)

5. Now let's sing "Yankee Doodle" accompanied by the autoharp *(optional)*. Each of you can select a sound maker to play with the song. *(This should be unstructured.)*

Focusing Questions

Ask for responses to the questions within pairs and/or within the large group.

1. What is your favorite sound?
2. Why do you like that one?
3. How did you remember what sound went with a picture?

30

MUSIC "A" (cont'd)

Purpose & Objectives

Relate the just-completed activities to their purpose or rationale. Then review the kinds of classroom arrangements that need to be made for the activities.

To promote perceptive, focused listening and to provide pre-reading experiences in a music session involving the participants in singing, playing instruments, and listening.

- Participants will identify and play three sounds.
- Participants will be able to recall and play sounds in sequence.
- Participants will be able to read and play music by relating sounds to ikonic symbols on flash cards.
- Participants will play sounds to accompany a song.

Time Span

15 minutes.

Number of Participants

Up to 20.

Materials

A "Mystery Sound Bag" containing a collection of small objects which produce a variety of sounds (clicking, rattling, clinking, or jingling). Flash cards, 8" x 10", with a large, clear ikonic symbol on each. An autoharp. An Orff-Schulwerk alto xylophone *(optional)*.

Extensions

Review ways that the recent activities can be varied and extended. Encourage participants to contribute their own ideas.

1. Look and listen: find new sounds in your house, yard, or garage.
2. Use crayons to make a "picture" of your sound.
3. Choose a record and play along with it.
4. Create and play a sound symphony with friends.

Adaptations for Special Populations

For children who are Visually Impaired:

- The symbols on flash cards may be of a tactile material, such as felt, cut and glued on the card.
- Make the flash card symbols large, clear, and uncluttered.

MUSIC "A" (cont'd)

Adaptations for Special Populations

Make recommendations for adapting the activities for handicapped children in special education or mainstream situations.

If time allows, demonstrate some of the adaptations with a pair of participants.

For children who are Hearing Impaired:

- Include resonant wood objects of several sizes with hard mallets.
- Keep the sound near the child; place on participant's lap.
- Participants should wear hearing aids.
- Participants should be encouraged to feel the vibration of each sound source.

For all children who Learn Slowly:

- Provide related visual imagery.
- Enunciate words very clearly and slowly.
- Choose songs with strong rhythm and limited pitch range.

For children who are Physically Handicapped:

- Include sound-source objects which can be attached with elastic or Velcro tape to the wrist or ankle.

Classroom Applications

Help the participants plan specifically how they will conduct the arts activities in their own classrooms.

How would you use this lesson with your students?

Consider which activities you would conduct, when you would schedule them, and how you would adapt them for special students.

(Share your ideas with a partner, then with the whole group. OR: Write down ideas you have for ways this experience with sounds could be developed in your classroom.)

32

MUSIC WORKSHOP
Sequence "B"

To prepare for this workshop: • Read through the directions in this guide, including the "MUSIC Resources" section. • Obtain the necessary activity materials: a Mystery Sound Bag; an autoharp; a phonograph; Sonor tone bars, low register; shadow puppets, screen, and light source; flash cards of sound ikons; resource materials to display during the workshop (optional). • Prepare workshop space in an appropriate room.

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

This workshop will be similar in structure to the last one, but it will develop a variety of musical activities and responses. You will have a chance to experience firsthand what can be learned and what may be felt by students.

After you've gotten an experience base, we'll discuss the purpose of the activities and how you can arrange for conducting them in your classroom. We'll also talk about how the activities can be extended and how they can be adapted for handicapped children.

The packet summarizes all the workshop activities and discussions and also contains a glossary and a resource listing.

You'll remember we said at our last session that music is an art form that uses organized sounds to express and evoke ideas and feelings. Music activities are worthwhile for all children—not just for those who are specially talented. Children who are physically handicapped can take part in music activities if the proper adaptations are made for them.

Activities

Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussions afterwards.

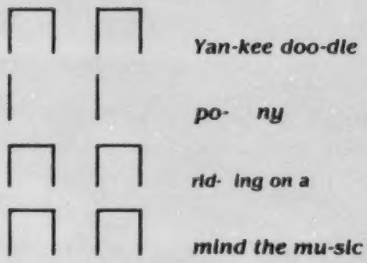
Today's activities promote perceptive, focused listening. We'll reinforce our earlier pre-music reading experience of relating sounds to visual symbols—ikons. Then we'll move on to more advanced skillbuilding, such as developing successful pitch reproduction in singing and improving articulation and modulation in speech. We'll conclude with self-expression through playing instruments and interpreting music with puppets.

1. Sit in a circle on the floor or in chairs.

2. Play an echo-clapping game based on song lyrics.

MUSIC "B" (cont'd)

Activities



3. Play a listen-and-guess game with the Mystery Sound Bag. Here's a flash card with a graphic illustration of a sound—an ikonic symbol. *(See "MUSIC Resources.")*

Ask for responses to the focusing questions within pairs and/or within the large group.

Focusing Question: Which sound from the Mystery Bag do you think sounds like this picture? *(Student reaches into Bag and finds instrument that makes appropriate sound. . . . Repeat with as many ikonic-symbol flash cards as you have sounds to match in the Mystery Bag.)*

4. Play a sight-sound game.
Focusing Questions: Listen to this sound. *(Reach into Mystery Bag and play one of the instruments.)* Find the picture that looks like the sound you just heard. Listen to these three sounds. *(Play three sounds from Mystery Bag.)* Find the pictures that match the sounds and put them in the order they were played.

5. Pick your favorite sound. Play and sing "Yankee Doodle." *(Optional: Provide an autoharp accompaniment.)*

6. Let's listen to music which paints a picture of a deep-sea scene. *(Play the "Aquarium" section from a recording of Saint-Saens'* **Carnival of the Animals.***)*
Focusing Questions: Can you 'see' the deep-sea picture that the sounds of the music describe? Pretend you are a deep sea diver. . . . What do you hear? What do you see? *(Discuss the listening experience with the participants when the music is over.)*

Participants may also create puppets when time allows.

7. *(Introduce shadow puppets.)* Create a simple play about the mood and movements suggested to you by the music. Perform your play in the shadow theater. *(See "MUSIC Resources.")*

MUSIC "B" (cont'd)

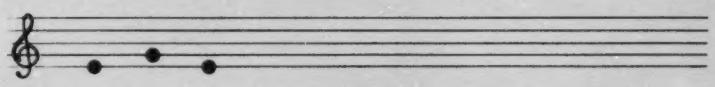
Activities

8. For language development play on two Sonor tone bars the vocabulary words from the shadow play. Develop articulation of syllables and voice modulation by playing one tone for each syllable and using the higher tone for the accented syllable:

a-QUAR-i-um OC-to-pus SHARK MER-maid CHAR-lie TU-na

9. Sing a chant with me:

TEACHER: What did you see? Un- der the sea?



PARTICIPANT: a MER-maid

(Repeat chant and invite other responses.)

10. Listen to the recording of the song while looking at the illustrated chart of the song, "The World Is a Rainbow." It includes pictures of many different-appearing children.

Focusing Question: What kind of rainbow does the song tell about?

Here are some colored streamers in rainbow hues. Use them as movement accessories to float as you hear the song again.

Purpose & Objectives

Relate the just-completed activities to their purpose or rationale. Then review the kinds of classroom arrangements that need to be made for the activities.

To promote perceptive, focused listening; to relate sounds to visual symbols (ikons) in a pre-music reading experience; to develop successful pitch reproduction in singing; to improve articulation and modulation in speech; and to stimulate self-expression through playing instruments and interpreting music with puppets.

■ Participants will identify, play, and organize sounds to accompany the song "Yankee Doodle."

■ Participants will read and play written symbols for sounds singly and in sequence.

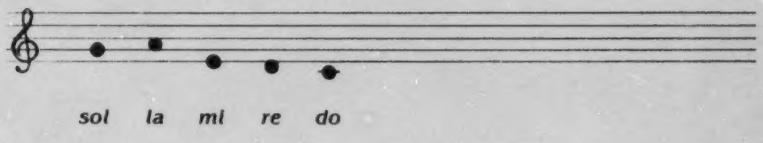
MUSIC "B" (cont'd)

Objectives

■ Participants will create an interpretation of the music "Aquarium" by Camille Saint-Saens, using shadow puppets and a recording.

■ Participants will articulate vocabulary used in shadow play in echo work with large Sonor tone bars.

■ Participants will use the vocabulary in a song-chant on five tones:



Example given in C major should be transposed to any key comfortable to participants.

■ Participants will communicate the value of individual differences by moving, singing, and accompanying with instruments the song, "The World Is a Rainbow."

Time Span

90 minutes.

Number of Participants

Up to 20.

Materials

A Mystery Sound Bag; an autoharp; a phonograph; Sonor tone bars, low register; shadow puppets, screen, and light source; flash cards of sound ikons.

Extensions

Review ways in which the recent activities can be varied and extended. Encourage participants to contribute their own ideas.

1. With the ikonic flash cards, play a series of tones; have participants arrange the sequence in order, left to right; gradually increase the number of times.

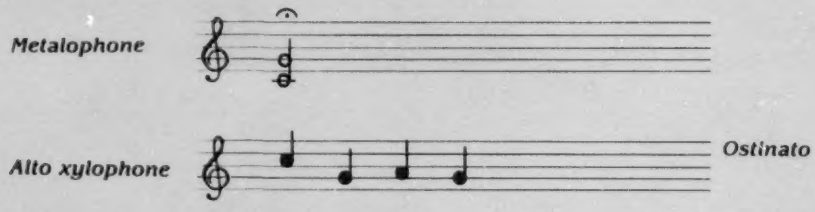
2. Participants create graphic symbols for new sounds. Take turns playing each other's "music."

3. Provide materials for participants to create original shadow puppets.

MUSIC "B" (cont'd)

Extensions

4. Add accompaniments to the chant, "What do you see?" with Orff instruments.



Adaptations for Special Populations

Make recommendations for adapting the activities for handicapped children in special education or mainstream situations.

If time allows, demonstrate some of the adaptations with a pair of participants.

For children who are Visually Impaired:

- The symbols on flash cards may be of a tactile material, such as felt, cut and glued on the card.
- Make the flashcard symbols large, clear, and uncluttered.

For children who are Hearing Impaired:

- The Sonor tone bars are highly recommended. The participant should place hands on each side of the resonator box or hold the box against the body, feeling the vibration. Actual, generalized pitch is perceived.
- Include resonant wood objects of several sizes with hard mallets.
- Keep the sound near the child; place on participant's lap.
- Participants should wear hearing aids.
- Participants should be encouraged to feel the vibration of each sound source.

For all children who Learn Slowly:

- Provide related visual imagery.
- Enunciate words very clearly and slowly.
- Choose songs with strong rhythm and limited pitch range.

MUSIC "B" (cont'd)

Adaptations for Special Populations

For children who are Non-Verbal:

■ Use the concept of ikonic sound symbols extensively to encourage participation with instruments.

For children who are Physically Handicapped:

■ Include sound-source objects which can be attached with elastic or Velcro tape to the wrist or ankle.

Classroom Applications

Help the participants plan specifically how they will conduct the arts activities in their own classrooms.

1. How would you use this lesson with your students? Consider which activities you would conduct, when you would schedule them, and how you would adapt them for special students. (Share your ideas with a partner, then with the whole group.)

2. Moving to the larger picture, discuss with your partner, and then with the whole group:

What is music?
Who is musical?
Why do we need music?
What is the goal of music education?
What are the objectives of the special music educator?
When should music be included in the curriculum?

Distribute the take-home packets and review: • the activity guidelines and recommendations for adaptations and extensions that teachers can follow in their own classrooms, • the Glossary of music terms, and• the Resources section, which lists books and other instructional aids.

MUSIC Glossary

Terms Commonly Used in Music Education

chant. A childlike song on 2 or 3 notes (*mi-sol-la*); the familiar sing-song, teasing tune.

echo game. A teacher-led activity in which the participants listen, then imitate a given rhythm pattern by clapping, singing, or making other sound. Trains memory and induces focused listening.

ikon. A pre-notation symbol; a mental image representing a musical sound.

Kodaly. Zoltan Kodaly, 1892-1966, a Hungarian composer who organized a sequential program of music education for musical appreciation through literacy; stresses singing and uses a system of hand signs representing degrees of the scale. An international music education movement.

music literature. Includes and pertains to songs and compositions for listening. In music education a variety of styles of music literature are presented:

- **art music.** Composed, "classical" music, such as *Carnival of the Animals*.
- **folk music.** Songs or dances of (often) anonymous source, of nationalistic or ethnic origin.
- **popular music.** Contemporary music; often the genre preferred by the young.

Orff. Carl Orff, 1895- , a German composer who instigated a music-speech-movement process of education stressing creativity of the participants. An international music education movement.

ostinato. A repetitious melodic and/or rhythmic figure used as an accompaniment to a song or element in composition.

shadow theater. Adapted from shadow puppet play art of Java and Bali; simple, two-dimentional shapes in silhouette on a stretched screen with a light source in rear. Used as a vehicle for music interpretation, integrating with drama and moving with music.

MUSIC Resources

BOOKS ON MUSIC EDUCATION

Bitcon, Carol. *Alike and Different, Clinical Application of Orff-Schulwerk.*

Boardman, Eunice, et al. *Exploring Music*, revised. Holt, Rinehart & Winston, Inc., 1975. Grades 1-6. A balanced music program; all materials recorded, well organized, fine selections of material; includes the listening selections used in the Arts Workshops.

Nash, Grace. *Music with Children.* A basic resource for Orff-Schulwerk and Kodaly systems of music teaching. Contains songs and teaching suggestions.

RECORDINGS

Saint-Saens, Camille. "Aquarium" from *Carnival of the Animals.* A classical selection readily available in most schools in these series of listening music:

Adventures in Music, RCA
Animals and Circus, Bowmar Orchestral Library
Exploring music: Listening Lessons, Book 2, p.140

We All Live Together, Vol. 2, Youngheart Records. A collection of contemporary-sounding children's songs composed and performed by Greg Scelsa, emphasizing human relations.

INSTRUMENTS

autoharps: Available from most music companies and from Sears; the Oscar Schmidt instrument is best known; Chromaharp is also recommended.

Orff-Schulwerk instruments: There are several manufacturers of these instruments devised by Carl Orff which give the player direct access to music making. Special xylophones and bells are essential to the process. The following distributors may be contacted:

Musik Innovations
Box One
Allison Park, PA 15101

Dean Brown Music
Arcadia, Calif.

Children's Book and Music Center
2500 Santa Monica Blvd.
Santa Monica, CA 90404

MUSIC Resources (cont'd)

INSTRUMENTS

Sonor tone bars: These are single, pitched xylophone tones in lower register of the scale. Produced by Sonor, they are available from:

Whitaker Music Company
2218 Bellflower Blvd.
Long Beach, Calif.

Musik Innovations
Box One
Allison Park, PA 15101

MUSIC MATERIALS

1. Make a Mystery Sound Bag, about 2' x 3', with a drawstring. Collect objects to place in it which produce interesting sounds. (It is important for the classroom teacher to extend this activity to the children to seek out sounds at home in the kitchen, garage, or yard.)

Suggestions:

Gallon-size bleach bottles, plastic
Rubber bands, all sizes
Plastic and metal boxes
Beans and seeds to make shakers out of the boxes
Pot lids, with spoons for mallets to ring them
Wooden and metal spoons
(And much, much more will occur to the alert ear.)

2. Paper or tagboard on which to draw sound ikonics. Felt and fine sandpaper to glue on for tactile symbols.

3. Muslin or an old sheet for the shadow puppet plays, about 4'x 6', hemmed; a plastic pipe can be slipped through one hem, then the screen supported in the classroom by two children, or on chairs. (Improvise!)

4. Construction paper from which to make shadow puppets. Lollipop sticks or similar objects for the handles.

5. Colored marking pens.

6. Light source for the shadow theater: a slide projector; or an inexpensive work light on a clamp from the hardware store.

MUSIC Resources (cont'd)

MUSIC MATERIALS

7. Crepe-paper streamers in rainbow hues to float with the last song.

8. Instruments: autoharp; Orff xylophone; Sonor tone bars; rhythm instruments. (Any or all of these will be useful.)

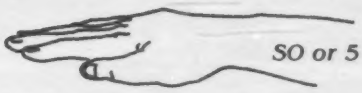
9. Phonograph.

KODALY HAND SIGNS

DO or 1 (waist level)

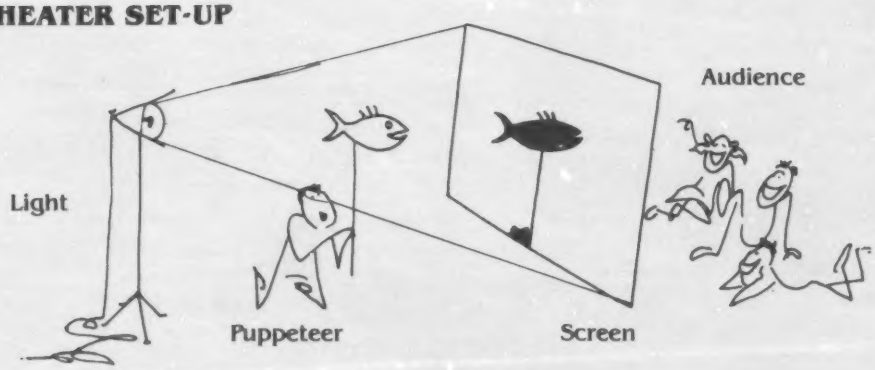
RE or 2

MI or 3 (even with chest)

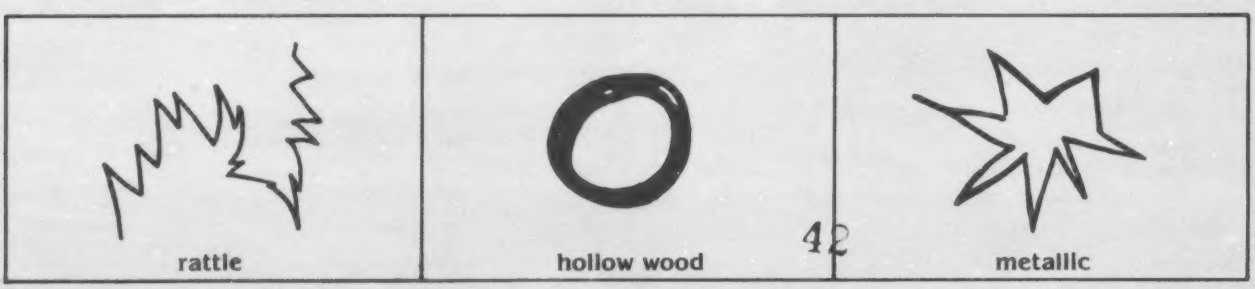


SO or 5 (even with eyes)

SHADOW THEATER SET-UP



IKONICS: Visual Images of Sounds



VISUAL ARTS WORKSHOP
Sequence "A"

To prepare for this workshop: • Read through the directions in this guide. • Obtain necessary audio-visual materials, slide projector and screen or large photographs to illustrate various visual art forms. Resource materials to display during the workshop (optional). Newspapers to cover table, counter space, and other work surfaces. Paper towels. One-inch pads of newspaper to serve as soft surfaces when making prints. STAMP PRINTING: Brushes: flat bristle, 1" width. Found objects: bones, empty spools, small wood pieces, jar lids. Paint: tempera mixed to creamy consistency (variety of colors). Paper: colored construction paper, yellow manila paper, or newsprint (unprinted newspaper).

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

The workshop is planned as a brief overview of some visual arts ideas and activities. The visual arts, narrowly defined, involve real and/or imaginative images that people respond to or create. Most people have their own definition of the visual arts which they have developed from personal experiences. Usually it involves feelings related to images.

The visual arts enrich our lives by enabling people to perceive the world aesthetically, to experience ideas and feelings through real and imaginative images, and to respond with a sense of pleasure in knowing.

In this brief overview our purpose is to explore the following:

1. Become aware of the visual arts as a discipline.

2. Work with one printing process.

Let's look at a few slides or photographs (5) to become more aware of the wide array of visual art forms that we experience; e.g., drawing and painting, industrial design, commercial design, and graphic design.

The visual arts also include crafts such as ceramics, textiles, metal, and woodworking; fashion and costume design; furniture design; photography; film and television; and ceremonial and holiday events.

Children's learning in the visual arts needs to be an everyday occurrence so that they develop a sense of power in making and responding to visual art images. Most handicapped children can do activities in

VISUAL ARTS "A" (cont'd)

Introduction

visual arts education if the environment is non-restrictive and if proper adaptations are made to accommodate their special needs.

Activities

Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussions afterwards.

Today we're going to experience a printing activity that children can easily engage in. Printing is the transfer of an image from one surface to another. The image can be printed over and over again as a repeated pattern, or just once as an art print or a story illustration. Printing skills enable a child to be an illustrator-artist, a designer of decorative papers, a publisher of rare books, or a designer of greeting cards and stationery.

Since our time is brief, we will work with one printing process, stamp printing. The process is simple and direct. Choose an object to use for stamping, a color of paint, and paper. Either dip an object into the container of paint or use a brush to print the surface of the object. Place paper on a pad of newspaper and stamp object. After you make your first mark, stamp the shape again and again, creating a repeat pattern or design.

Focusing Questions

Ask the whole group responses to the questions.

1. What are some of the tasks involved in this stamp printing process that need to be adapted to the special needs of children?

2. What kinds of variations did you use in repeating the shapes and patterns?

3. What are some ways to use this process to make things for everyday use or a special occasion?

Purpose

Relate the just-completed activities to their purpose or rationale. Then review the kinds of classroom arrangements that need to be made for the activities.

To learn printing skills that will promote self-expressions in the visual arts; to sense joy and satisfaction in the experience.

Time Span

20 minutes.

44

VISUAL ARTS "A" (cont'd)

Number of Participants

Whatever number is manageable, depending on the work space and the supply of tools and material.

Materials & Arrangements

STAMP PRINTING: Newspapers to cover table, counter space, and other work surfaces. Brushes: flat bristle, 1" width. Found objects: bones, empty spools, wood pieces, jar lids. Paint: tempera mixed to creamy consistency (variety of colors). Paper: colored construction paper, yellow manila paper, or newsprint (unprinted newspaper). Paper towels. One-inch pads of newspaper to serve as soft surfaces under printing.

Extensions

1. Experiment with the effects created by stamping an object with little space between the shapes (images).

2. Use the same color with two or more objects that are different in shape.

3. Select two different colors of print and two different shapes to create a pattern.

4. Use a dark color and print on magazine pictures, making repeat pattern.

Some general considerations for adapting visual arts media and materials to the needs of children include:

☐ Use floor space, wall space, and table space depending upon the special needs of children and the nature of the activities.

☐ Chart step-by-step written or simple stick-figure directions and place near work centers to supplement verbal directions.

☐ Plan short work period to enable children to be more productive with less frustration.

☐ Wrap the handle of a drawing tool or paint brush with foam rubber to make it easier to grasp.

☐ Weight the bottoms of water and paint containers or place them in a shoe box to prevent spilling.

VISUAL ARTS "A" (cont'd)

☐ Tape a sheet of drawing paper to the top of the table so it will not move as the child works.

☐ Place a tool like a brayer in a box to help the child control hand movements or have some definite stopping point.

☐ Assist those children who need help in exerting pressure to control a cutting tool.

Classroom Applications

Help the participants plan specifically how they will conduct the arts activities in their own classrooms.

How would you use this lesson with your students?

Consider which activities you would conduct, when you would schedule them, and how you would adapt them for special students.

VISUAL ARTS WORKSHOP
Sequence "B"

To prepare for this workshop: • Read through the directions in this guide and the material to be duplicated for teachers in the appendix. • Obtain necessary audio-visual materials, slide projector and screen, or large photographs to illustrate wide variety of visual art forms. Collect natural objects such as shells, leaves, or any other natural forms. Arrange centers with activitiy materials. Resource materials to display during the workshop (optional). Newspapers to cover table, counter space, and other work surfaces. Paper towels. One-inch pads of newspaper to serve as soft surfaces when making prints. STAMP PRINTING: Brushes: flat bristle, 1" width. Found objects: bones, empty spools, wood pieces, jar lids. Paint: tempera mixed to creamy consistency (variety of colors). Paper: colored construction paper, yellow manila paper, or newsprint (unprinted newspaper). MONOPRINTING: Liquid starch. Containers for paint: milk cartons or small aluminum-foil containers. Cookie sheet or box lid to provide work limits. Paint: tempera, mixed to creamy consistency (variety of colors). Paper: white wrapping paper or drawing paper for finger painting; newsprint (unprinted newspaper) for monoprint. CRAYON RUBBINGS: Crayon: large, with paper peeled off. Drafting tape (to fasten objects down). Paper: newsprint (unprinted newspaper). Textures: corrugated cardboard, metal screens, sandpaper, flat metal shapes. OBJECTS-AND-THINGS PRINTING: Brushes: flat bristle, 1" width. Objects: potato shapes, pieces of cork or sponge, flat metal objects such as keys. Containers for paint: aluminum foil pie pans. Glue: Wilhold. Paint: tempera mixed to creamy consistency, variety of colors. Paper: colored construction paper. String and yarn scraps (thick fibers work best). COLLAGE PRINTING: Brushes: flat bristle, 1" width. Cardboard: different weights that can be cut with scissors. Containers for paint: aluminum foil pie pans, baking pans lined with foil or piece of formica (plastic laminate). Glue: Wilhold. Paint: tempera mixed to creamy consistency in variety of colors or water-based printing ink. STYROFOAM-PLATE PRINTING: Brayer (roller to spread ink evenly). Inking plate: piece of formica (plastic laminate) 12" x 12", rectangular baking pan or piece of heavy cardboard covered with aluminum foil. Paper: newsprint (unprinted newspaper), colored construction paper, colored tissue, white drawing paper. Pencils: primary size (for drawing on styrofoam). Printers ink, water based. Styrofoam trays.

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

This workshop will be similar in structure to the last one. We're going to get right into arts activities involving responding to and making activities. Our purpose is to explore the following areas:

1. becoming more aware of the visual arts as a discipline

2. experiencing impressive and expressive modes of learning

3. experiencing various printing processes, utilizing task analysis to ensure success in working with handicapped children

We will be using the *"I Can Do That" Visual Arts Packet*, so you will not have to take notes.

You'll remember we said at our introduction session that the visual arts, narrowly defined, involve real

VISUAL ARTS "B" (cont'd)

Introduction

and/or imaginative images that people respond to or create. The visual arts enrich people's lives by enabling them to perceive the world aesthetically, to experience ideas and feelings through images, and to respond with a sense of pleasure in knowing.

Children's learning in the visual arts needs to be an everyday occurrence so that they can develop basic knowledge and skills that enable them to realize their creative potentials. Every child, regardless of a handicap, can learn to perceive, think, and feel as an artist.

Activities

Guide the participants through these activities. Pace each of the three activities so that there will be time for discussions afterwards.

Today, as a starter, we are going to begin by broadening and extending our ideas about the nature and characteristics of the visual arts. We will look at some slides of the following visual arts forms:

- drawing and painting
- sculpture
- architecture
- environmental design
- industrial design
- commercial design
- graphic design
- crafts such as ceramics, textiles, metal, woodworking
- fashion and costume design
- furniture design
- photography
- film
- television
- ceremonial and holiday arts

Think about the artist's use of specific techniques, tools, and equipment in creating visual art forms with such art media as:

- clays
- woods
- metals
- papers
- fibers
- paints
- stone
- and more

48

VISUAL ARTS "B" (cont'd)

Activities

Introduce the idea of the visual arts discipline with a structure which includes design elements and principles. Distribute the teacher booklet and use one or two slides to illustrate design elements and principles with such questions as:

- Where is the brightest color in the painting?
- Are the colors repeated?
- Do you have a sense of balance in the painting?
- What kind of balance do you see?

Present impressive and expressive modes of learning by distributing shells or another natural object and drawing paper to each participant. Ask the participants to experience an object like a shell by feeling surface and edges, shape and patterns, lines and colors. View the shell from different positions—high, low, close up—to experience as many shell qualities as possible.

Emphasize the fact that these modes of learning are not separate and apart. They function in interrelated ways.

Both modes depend upon direct experiences with people, objects, things, and situations. Through these interactions, the child builds a storehouse of **mental images** that become sources of ideas for discerning, relating, imagining, inventing, and creating.

An effective curriculum for learning has both modes planned into each day's program of visual arts activities.

Most visual arts activities will require some type of adaptation in order that children with special needs can respond with a sense of personal fulfillment and joy. A teacher can easily make an analysis of an activity by working through the art process with the appropriate medium.

Task analysis involves breaking an activity down into the simplest units of action which the child must be able to do. (See "VISUAL ARTS Resources" for examples of task analysis.) For children with special needs, this

analysis is particularly important because the activity may require them to exert considerable physical movement or to compensate in other ways in order to work through the process. If the children's efforts are unsuccessful, they become frustrated and critical of themselves.

As we work with the various printing processes, our purpose is to learn ways to print and to analyze the various tasks (physical and decision-making skills needed to create a print).

Printing is the transfer of an image from one surface to another. The various printing processes range from simply stamping a design or idea to more complex ways of working with etching, lithography, or engraving. Although there are many ways to print, there are only three basic processes: (1) printing from a raised surface—relief printing; (2) the reverse of relief, where the print is taken from the lowest surface of the block—intaglio; and (3) printing from flat surfaces—lithographic and screen printing.

A relief, or raised, surface can be made by cutting into the surface of a material such as wood, linoleum, or plastic in order to lower and remove spaces that are not to be printed. Relief prints can also be made by pasting or gluing various materials to a wood or plastic block, inking their surfaces, and pressing paper or fabric onto the inked surfaces.

The use of lettering in the design of a print requires that the letter shapes be reversed.

The printing techniques that we're going to practice today are stamp printing, monoprinting, crayon rubbings, object-and-things, collage printing, and styrofoam-plate printing.

Charts giving the processes for each type of printing are posted at the work centers around the room. You can circulate among the centers, trying out each process.

VISUAL ARTS "B" (cont'd)

1. Work at one center long enough to work through the specific printing process.

2. Check the task analysis sheet to see that the identified tasks are valid.

3. Add more tasks so that the list is fairly complete.

4. Move to another printing process and follow the same procedure. Try to experience at least two printing processes.

Focusing Questions

Ask the whole group for responses to the questions.

1. What are some of the tasks that you added to a printing process list?

2. Are there problems which you foresee in organizing these learning activities in your classroom?

3. What kinds of skills did you discover you had as you worked with the printing processes? What skills would you like to develop and/or extend?

4. How could you use printing processes in reading and writing, improving the environment, and for celebration?

Discuss the need for assessment as a means for improving the quality of children's learning (teacher packet, pages 11 and 12). Some approaches for assessment include:

- Conduct periodic observations of children while they are working to become more aware of their problems.
- Interview individual children to gain some insight into their feelings.

Adaptations for Special Populations

Make recommendations for adapting the activities for handicapped children in special education or mainstream situations.

Some general considerations for adapting visual arts media and materials to the needs of children include:

☐ Use floor space, wall space, and table space depending upon the special needs of children and the nature of the activities.

VISUAL ARTS "B" (cont'd)

Adaptations for Special Populations

☐ Chart step-by-step directions near work centers to supplement verbal directions.

☐ Plan short work periods to enable children to work more productively and with less frustration.

☐ Wrap the handle of a drawing tool or paintbrush with foam rubber to make it easier to grasp.

☐ Weight the bottoms of water and paint containers or place them in a shoe box to prevent spilling.

☐ Tape a sheet of drawing paper to the top of the table so that it will not move as the child works.

☐ Place a tool like a brayer in a box to help the child control hand movements or have some definite stopping point.

☐ Assist those children who need help in exerting pressure to control a cutting tool.

Time Span

90 minutes.

Number of Participants

Whatever number is manageable, depending on amount of work space and supply of tools and materials.

Extensions

Review ways that these activities can be varied and extended. Encourage participants to contribute their own ideas.

1. Draw on top of print by outlining a form, filling in a shape(s) with color with felt pens.

2. Experiment with color and shapes by printing on magazine photographs.

3. Experiment with using more than one color in a print design by using two blocks which are the same size. Put part of the design on one block and part on the other block and print. Choose another color for second block and print on top of the first print.

VISUAL ARTS Glossary

Terms Commonly Used in Visual Arts Education

COLOR

General color terms for an expanding art vocabulary include:

hue. That property of color which gives it its name—*red, red-orange, orange, yellow-orange, yellow, yellow-green, green, blue-green, blue, blue-violet, violet (purple), red violet, brown.*

intensity. Brightness. Degree of density or purity of a color: *bright* (full intensity or brilliance), *medium*, or *dull* (grayed).

tint. A color changed by adding white; e.g., pink, peach, pale green.

tone. A color changed by adding black or the color's complement; e.g., maroon, navy blue.

value. How dark or light a color is with black or white as the standard: *light, medium*, or *dark*.

The following terms refer to various groupings of color:

analogous colors. Related colors; e.g., yellow, yellow-orange.

complementary colors. Colors which lie opposite each other on the color wheel; e.g., red—green, blue—orange, yellow—violet.

monochromatic colors. Variations of one color; e.g., various tints and shades of red.

neutrals. Black, white, and complements mixed to make gray.

primary colors. Red, yellow, blue.

secondary colors. Green, violet, orange.

VISUAL ARTS Glossary (cont'd)

Terms Commonly Used in Visual Arts Education

tertiary colors. Those colors between primary and secondary colors; e.g., red—orange, yellow—orange.

COMPOSITION

Basic principles of composition include:

balance. An equilibrium of contrasting elements that need each other; together they create a unity.

- **symmetry.** The balancing elements are alike and will appear to demand one another as a line that falls in one direction demands a line that falls in another direction.

- **asymmetry.** A balance achieved through the use of unequal parts or elements.

contrast. Diversity of adjacent parts.

dominance. The difference in importance of one aspect in relation to all other aspects.

repetition. The recurrence of elements at regular intervals.

rhythm. The regular repetition of particular forms or stresses; also, the suggestion of motion by recurrent forms.

thematic variation. Some dominant feature is repeated with variations to give the work its essential character.

LINE

line. An identifiable path of a point moving in space.

Characteristics of line include:

boundary. Edge.

direction. Horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, or radial.

VISUAL ARTS Glossary (cont'd)

Terms Commonly Used in Visual Arts Education

focus. Sharp, fuzzy, or blurred.

length. Long, short, continuous, or broken.

width. Thick, thin, tapering, or uneven.

MODES OF LEARNING

expressive mode. Involves learning to express oneself with all kinds of media—paint, clay, words, sounds, movements, and more.

impressive mode. Involves developing skills in learning to see, to examine, and to discern.

SHAPE

shape. Spatial form. Shape may be two- or three-dimensional; i.e., a flat defined area or a form that has depth, length, and width.

Various types and characteristics of shape include:

closed forms. Solid, self-contained. (See also **open forms.**)

free form. Any non-geometric form; open.

geometric form. Examples include circle, square, rectangle, triangle, pentagon, octagon, polygon, cylinder, sphere, cube, pyramid, cone.

inorganic. Man-made, non-living forms. (See also **organic.**)

mass. Light or heavy.

movement. Implied by a directional character because shapes have been extended in one direction more than another; e.g., repetition of shapes all pointing in the same direction.

negative space. "Ground" or background which surrounds shapes. (See also **positive space.**)

VISUAL ARTS Glossary (cont'd)

Terms Commonly Used in Visual Arts Education

open forms. Broken; can be looked into or through. (See also **closed forms.**)

organic. Natural, living forms. (See also **inorganic.**)

positive space. "Figure(s)" which are seen as a positive element appearing to lie in front of a background. (See also **negative space.**)

size. Size can be described in terms of:

- **area/volume.** Large or small.
- **density.** Dense or sparse.
- **depth/breadth.** Thick or thin.
- **height.** Tall or short.
- **length.** Long or short.
- **width.** Wide or narrow.

TEXTURE

texture. Surface quality. Examples of various textures include: rough, smooth, wet, dry, hard, soft, shiny, dull (matte), slick (slippery), sticky (abrasive), coarse, porous.

VISUAL ARTS Resources

BOOKS ON VISUAL ARTS EDUCATION

American Council for the Arts in Education: Arts, Education and Americans Panel. *Coming to Our Senses: The Significance of the Arts for American Education.* New York: McGraw-Hill Book Co., 1977. A report on the arts in the United States, with recommendations for strengthening arts education at the local community level.

Anderson, Frances E. *Art for All the Children: A Creative Sourcebook for the Impaired Child.* Springfield, Ill.: Charles C. Thomas Pub., Inc., 1978. Contains excellent descriptions of ways of working with children with special needs. Ideas are illustrated through black and white photographs. Includes information on most of the art processes.

_____; Colchado, Jose D.; and McAnally, Pat. *Art for the Handicapped.* Normal: Illinois State University, 1979. Contains teacher descriptions of ways to work with handicapped children, using a wide variety of visual arts learning activities.

Art for the Preprimary Child. Reston, Va.: The National Art Education Association, 1972. Presents many ways of working with young children utilizing art media based upon developmental characteristics.

Chapman, Laura H. *Approaches to Art in Education.* New York: Harcourt Brace Jovanovich, Inc., 1978. An excellent reference book for developing visual arts curriculum.

Lindsay, Zaidee. *Art and the Handicapped Child.* New York: Van Nostrand Reinhold Co., 1972. Presents an overview of various types of children's handicaps and suggests appropriate visual arts activities. Includes information on drawing, painting, printing, puppetry, and modeling activities.

BOOKS ON PRINTING

Daniels, Harvey, and Turner, Silvie. *Exploring Printmaking for Young People.* New York: Van Nostrand Reinhold Co., 1972.

_____. *Simple Printmaking with Children.* New York: Van Nostrand Reinhold Co., 1972.

VISUAL ARTS Resources (cont'd)

BOOKS ON PRINTING

Lidstone, John. *Design Activities for the Classroom.* Worcester, Mass.: Davis Pubns., Inc., 1977.

TASK-ANALYSIS EXAMPLES

These task-analysis examples can be used as guides to determine which activities children are capable of performing; as models on which to base new task analyses; or as drafts of charts to post near learning centers (rewrite in language children can understand).

STAMP PRINTING:

☐ Make a choice of one or more colors.

☐ Grasp different-sized objects between fingers.

☐ Dip objects into small containers of paint.

☐ With a downward motion of hand, press the paint-smeared surface of the object onto paper.

☐ Lift the object straight up from the paper.

☐ Continue printing with the same object and the same color; with a different object and the same color; or with different objects and different colors.

MONOPRINTING:

☐ Work on a paper attached to a tabletop, or inside a shallow box lid.

☐ Choose a color or several colors to use in making a finger painting on the paper or inside the box lid.

☐ Dip fingers into liquid-starch paint.

☐ Begin finger painting by making large, rhythmic movements of arm and hand.

☐ Put in details with small, quick finger and hand movements.

☐ Clean up hand(s).

☐ Place a sheet of newsprint on top of finger painting.

TASK-ANALYSIS EXAMPLES

☐ Apply pressure to the newsprint, using flat of hand(s). Gauge the proper amount of hand pressure needed to make the monoprint.

☐ Using fine finger movements, grasp the front edge of the newsprint sheet and carefully peel it up off the finger painting.

CRAYON RUBBINGS:

☐ Tape paper over the low-relief surface to be copied.

☐ Choose a "peeled" crayon.

☐ Holding the crayon with its flat side contacting the paper, move arm and hand back and forth—applying even pressure.

OBJECTS-AND-THINGS PRINTING:

☐ Select an object to print with.

☐ Holding the object in one hand and a paintbrush in the other hand, dip the brush in paint and paint the surface to be reproduced.

☐ Press the freshly painted surface of the object on paper.

☐ Stamp or print with the object more than once, renewing the paint before each printing.

☐ Repeat the process with other objects.

COLLAGE PRINTING:

☐ Arrange cardboard shapes and thin, low-relief textured objects in a design on a flat piece of cardboard.

☐ Glue the shapes and objects into place.

☐ With one hand, roll the brayer on the inking plate (placed in a low-sided box).

TASK-ANALYSIS EXAMPLES

☐ Roll the inked brayer on the cardboard shapes and objects, being careful not to let ink get onto the cardboard base.

☐ Either press the inked surface down on a piece of paper; OR place paper on the inked cardboard, apply sweeping pressure with the flat of hand, and carefully peel the paper off the printing surface.

STYROFOAM-PLATE PRINTING:

☐ On paper draw a pattern for a design that will fit the size of a piece of styrofoam.

☐ Holding the design on top of the styrofoam block, use a pencil to make shallow punches outlining the shapes and details of the design onto the styrofoam.

☐ Remove the paper pattern.

☐ Use pencil to convert the punched outlines into grooves, gauging amount of pressure to use.

☐ Hold the styrofoam in one hand and the brayer in the other.

☐ Roll the brayer over the inking plate located in a box.

☐ Roll the inked brayer over the styrofoam design.

☐ Place the styrofoam printing block ink side down on a piece of paper and apply pressure; OR place the styrofoam block ink side up on the work surface and apply paper to the top (inked) side of the block, smooth the paper with a light hand motion, and peel the paper from the block.

DRAMA WORKSHOP
Introductory Sequence

Activities

Today we will be exploring the communication aspect of drama. Students without command of verbal language often experience frustration when they are unable to communicate. Since drama embodies both nonverbal and verbal communication, it is important to examine the possibilities for using drama as a tool in increasing communication skills.

1. Choose a partner that you do not know very well. Select seats so that you may sit side by side.

2. When you have selected your partner, present yourself to your partner by giving your name and saying one thing you would like your partner to know about yourself. Allow enough time for each of you to share your name and piece of information.

PARTNERS SHARE

3. Draw your conversation to a close. We have completed a verbal communication exchange. Let's see what we can learn about the experience of the non-verbal student.

4. We will present ourselves to our partners again. We can use gestures, facial expressions, and sounds, but not words. You may select to use vowel sounds, or baby talk. Keep the content of your communication the same. Introduce yourself and give one piece of personal information; however, you will use no words. This may feel strange, but no one will be watching you, so feel free to experiment.

PARTNERS SHARE

5. Bring your conversation to a close.

Another effective form of communication is animal language. Recall for a moment an animal or pet with whom you have experienced a form of communication. How did you know if they understood you? How did you understand them?

DRAMA Introduction (cont'd)

Select an animal whose sounds you know how to make. Use these animal noises to once again communicate to your partner your name and a piece of personal information. Think a moment how you will translate your communication into the sounds your animal makes. Ready; begin.

PARTNERS SHARE

6. The final part of our exercise is quite different. This time, when you share with your partner, you may use all the words you want; but do not use any gestures or facial expressions. Introduce yourself again without movement. Ready; begin.

PARTNERS SHARE

7. Bring your conversation to a close.

Please share with your partner any thoughts or feelings you had regarding the whole exercise from the beginning.

Focusing Questions

1. What did you experience during this exercise about communication and using language?

2. How did you feel communicating as a baby? An animal?

3. How did you feel about communicating without any facial expression?

4. Which part of the exercise was the most comfortable? Which part of the exercise was the least comfortable?

5. How can this experience assist you in working with nonverbal students and teachers of nonverbal students?

6. How do you feel about providing drama activities for nonverbal students as well as verbal students?

7. Let's share now in the large group any observations we had about communication.

DRAMA Introduction (cont'd)

Purpose & Objectives

To demonstrate different levels of verbal communication to create awareness on the part of the participant of the frustration that the nonverbal and nonmobile student faces. To demonstrate that students without language skills can still communicate with their voices.

Participants will engage in conversation, using gestures, facial expressions, sounds, baby talk, animal sounds, and words.

Time Span

15 to 20 minutes.

Number of Participants

10 to 100.

Materials

NONE.

DRAMA WORKSHOP
Sequence "A"

To prepare for this workshop: • Read through the directions in this guide. • Obtain the necessary activity materials: one paper-bag puppet per participant with a construction-paper head and body already attached (see "DRAMA Resources" for puppet patterns); magic markers or crayons; resource materials to display during the workshop (optional). • Prepare workshop space in an appropriate room.

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

In this workshop we're going to get right into arts activities. You will experience the activities firsthand so that you can see what can be learned and what may be felt.

After you've gotten an experience base, we'll discuss the purpose of the activities and how you can arrange for conducting them in your classroom. We'll also talk about how the activities can be extended and how they can be adapted for handicapped children.

It's best to enter wholeheartedly into the workshop experiences and not to get bogged down in taking notes. Later on, you'll get a take-home packet that summarizes all the workshop activities and discussions and also contains a glossary and a resource listing.

Drama is an art that includes not only written plays, but also nonliterary forms—such as mime, improvisation, theatre games, and creative dramatics. Because there is such a wide range of drama activities, it is easy to involve all children—including handicapped children—in one aspect or another of dramatic expression.

Activities

Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussions afterwards.

Today we will be creating puppet characters from paper bags and practicing simple improvisation.

1. Draw a face on your paper-bag puppet. Decide whether the puppet is a girl, boy, man, woman or animal.

2. Decide how old the puppet is.

3. Give your puppet a name and write it on the back of the bag.

4. Choose a partner.

DRAMA "A" (cont'd)

Activities

5. Call one member of the pair Partner "A," the other Partner"B." Puppet of Partner "A," introduce yourself to the puppet of Partner "B" and tell him or her any other information about yourself you want to give.

6. Puppet of Partner "B," introduce yourself to the puppet of Partner "A" and share a little background information.

7. Now bring your conversation to a close and change partners.

8. New partners' puppets, introduce yourselves to each other; then choose ONE of the following and discuss it:
- **The scariest thing I ever did was . . .**
- **The most exciting thing I ever did was . . .**
- **My secret ambition is . . .**

Focusing Questions

Ask for responses to the questions within pairs and/or within the large group.

1. How did you feel creating a puppet and naming it?

2. Was the puppet a lot like yourself or different?

3. Did the puppet say things you would not say?

4. How did you feel about doing this activity?

Purpose & Objectives

To demonstrate the use of paper-bag puppets and simple improvisation to create enthusiasm and heighten energy level in participants.

Relate the just-completed activities to their purpose or rationale. Then review the kinds of classroom arrangements that need to be made for the activities.

Participants will draw faces on partially completed puppets. They will create simple characters by naming puppets. They will improvise introductions and share information with a partner.

Time Span

15 to 20 minutes.

Number of Participants

10 to 100.

Materials

One paper-bag puppet per participant with a construction-paper head and body already attached, to

DRAMA "A" (cont'd)

Materials

save time. Magic markers or crayons. *(See "DRAMA Resources" for patterns.)*

Adaptations for Special Populations

Make recommendations for adapting the activities for less able and more able children in special education or mainstream situations.

If time allows, demonstrate some of the adaptations with a pair of participants role-playing special children.

All students respond to puppet shows. Teachers and aides can make presentations to students; however, this cannot replace the value of arts activities that allow students to evoke responses.

For Less Able Students:

■ Assist students in drawing faces on puppets, or give them completed puppets.

■ Use real names when characters might confuse.

■ Animal puppets work well with T.M.R. students.

■ Use puppets one-to-one or in small groups.

■ Begin slowly: "Can my puppet visit with you? My name is_____; what's yours?"

■ Simple questions work:

"What is your favorite food?"

"I like peanut butter. Do you?"

"I feel like this." (Lay puppet on desk.) "Show me how you feel with your puppet."

■ With nonverbal students, the teacher's puppet can ask for a nonverbal response: "My puppet is happy. Show me how *you* feel."

■ Puppets can be used by the teacher for Short Phrase Games: "Peek-a-boo, I love you, let's be friends." (Teacher uses the phrase repetitively with an accompanying gesture by the puppet. Any response should be acknowledged.)

■ Teacher commands can be given using the puppet:

"Time to line up for lunch."
"Recess is coming, time to clean up."

DRAMA "A" (cont'd)

Adaptations for Special Populations

For More Able Students:

Using the students' original puppets and characters, activities for four to six weeks can be created.

■ Have students decorate puppets. Allow them to design and create different hats or construction-paper costumes.

■ Have students create personal histories for the characters, either orally or in writing:

Where was the puppet born?

How many other puppets are in its family?

What does the puppet do in its spare time?

(The puppets may represent real people, animals , or fantasy characters.)

■ Have students introduce their puppets to their classmates.

■ Have students interview their puppets.

■ Have each puppet create a store where it is the owner. Give each student at least 30 minutes to play out his or her store fantasy, with other students being customers.

■ Have all of the puppets take a make-believe airplane trip together to a mutually agreed-upon destination. The teacher can initiate an emergency, such as engine trouble, for them to respond to.

■ Have the puppets create their own country with rules and laws.

■ Have the puppets elect officials and conduct a town meeting or solve a city government problem.

Classroom Applications

How would you use this lesson with your students?

Consider which activities you would conduct, when you

DRAMA "A" (cont'd)

Classroom Applications

Help the participants plan specifically how they will conduct the arts activities in their own classrooms.

would schedule them, and how you would adapt them for special students.

(Share your ideas with a partner, then with the whole group. OR: Write down ideas you have for ways this experience could be developed in your classroom.)

DRAMA WORKSHOP
Sequence "B"

To prepare for this workshop: • Read through the directions in this guide, including the "DRAMA Resources" section. • Obtain the necessary activity materials: one paper bag per participant; construction paper; magic markers; paste; scissors; paper-bag-puppet patterns; a puppet stage or a table to use as one; copies of the "Bremen Town Musicians" or "Little Red Riding Hood" (See "DRAMA Resources."); resource materials to display during the workshop (optional). • Prepare workshop space in an appropriate room.

Introduction

Give an overview of what the session will include, and suggest how the participants can best get involved.

This workshop will be similar in structure to the last one. We're going to get right into arts activities. You will again experience firsthand what can be learned and what may be felt.

After you've gotten an experience base, we'll discuss the purpose of the activities and how you can arrange for conducting them in your classroom. We'll also talk about how the activities can be extended and how they can be adapted for handicapped children.

There's no need to bother with taking notes. Later on, you'll get a take-home packet that summarizes all the workshop activities and discussions and also contains a glossary and a resource listing.

You'll remember we said at our last session that drama is an art that includes not only written plays, but also nonliterary forms—such as mime, improvisation, theatre games, and creative dramatics. It is the communication of thoughts, feelings, and ideas through gestures, words, and actions. It is given by presenters for observers.

Drama makes life interesting. Whether we observe it on the stage or become part of it as it evolves around us, drama is action. But the active nature of drama need not exclude special students from taking part in it. Even children who are physically handicapped can participate in drama activities if the proper adaptations are made for them. Drama can be included in the curriculum whenever a student wants to demonstrate or share with others by actively presenting thoughts, feelings, or ideas.

DRAMA "B" (cont'd)

Activities

Guide the participants through the listed activities. Pace the activities so that there will be adequate time for discussions afterwards.

Today's activities expand on our earlier ones using paper-bag puppets. You'll view a short demonstration on puppet making; construct a puppet within a group; and then combine groups to present a puppet show.

1. Watch me while I demonstrate how the puppet is made and how it is used.

2. I'm going to divide you into groups of 4 or 5 people each and give each group one of four scenes from the "Bremen Town Musicians" (or "Little Red Riding Hood").

3. Each of you select a character or prop to make.

4. Construct your puppets. Take about 10 minutes.

5. Improvise your own scenes. You have 10 minutes.

6. Each group will present its scene to the larger group, starting with the first scene in the story.

(Note: With more than 4 groups, one group can present a play using the puppet without dialogue. Dialogue can be given by a narrator. One group can present a modernized version to demonstrate what a gifted or high-school class might do with this story.)

(After answering the focusing questions, a minimum of one group should repeat the play to incorporate changes the group recommends. This truly represents the evolution of the creative process. Refer to page 23 in the resource guide for techniques for story dramatization.)

Focusing Questions

Ask for responses to the questions within pairs and/or within the large group.

1. What similarities or differences did you notice in the presentations?

2. What parts of each presentation worked best?

3. How could you make your puppet show better or different?

70

DRAMA "B" (cont'd)

Purpose & Objectives

Relate the just-completed activities to their purpose or rationale. Then review the kinds of classroom arrangements that need to be made for the activities.

To allow participants to experience the creation of a short puppet playlet from building paper bag puppets to improvising the dialogue for presentation.

Participants will view a short demonstration on puppet making; they will construct a puppet within a group; they will combine groups to present a puppet show.

Time Span

90 minutes to 2 hours.

Number of Participants

16 to 96.

Materials

One paper bag per participant, construction paper, magic markers, paste, scissors, paper-bag-puppet patterns, a puppet stage or a table to use as one, copies of the "Bremen Town Musicians" or "Little Red Riding Hood." *(See "DRAMA Resources.")*

Adaptations for Special Populations

Make recommendations for adapting the activities for less able and more able children in special education or mainstream situations.

If time allows, demonstrate some of the adaptations with a pair of participants role-playing special children.

For Less Able Students:

- Tell them the story, making it very simple.
- Act out only one scene at a time, and repeat the scene with different children.
- If children can't remember dialogue, teacher can give brief description of story while children manipulate puppets.
- Have students tell story while teacher moves puppets. If necessary, teacher helps students by making right puppet appear to remind them the order of the events.
- If story is too long or complex, nursery rhymes work well. Some are given in "DRAMA Resources."
- If poems are too complex, real-life situations may be acted by puppets; for example, in "Picking Up Your Room," puppets pick up cutout clothes and put them

DRAMA "B" (cont'd)

Adaptations for Special Populations

away; in "Going to the Store," they select food or clothing from a clerk who takes their "money."

■ If students can neither speak nor manipulate puppets, teachers can speak the lines of nursery rhymes or stories with puppets while students wear the puppets on their hands.

NOTE: Entertaining students can't replace activities where they themselves initiate action. For very low-functioning students, the nonverbal arts (dance, music, and visual arts) are easier to initiate.

For More Able Students:

■ Reenact "The Bremen Town Musicians" from the robbers' point of view: "After all, we were harmlessly eating our dinner when we were rudely interrupted by the animals."

■ Use other stories and have students act each story from a new point of view. For example:
- "Three Billy Goats Gruff" from troll's POV.
- "Jack and the Bean Stalk" from giant's POV.
- "Little Red Riding Hood" from wolf's POV.
- "Cinderella" from stepmother's POV.

■ For secondary students, these old favorites can be modernized by having the students create "pop" versions or "fractured fairy tales." Changing the dialogue by using contemporary slang and current jargon makes an interesting lesson on the evolution of language.

■ Using ethnic folk tales, students can research authentic costume designs. Indian, Oriental, or African stories offer interesting design potential.

■ Using any folktales or stories, live actors can be combined with puppets.

■ The addition of sound effects using rhythm instruments is appropriate and educational.

■ Presenting a puppet show for another class or a parent group is a culmination project.

DRAMA "B" (cont'd)

Adaptations for Special Populations

■ Students can create their own stories in creative-writing lessons and then build the puppets to play out their stories. It is valuable for them to study the structure of the traditional folktale before beginning to write. (This works at upper primary and secondary levels.)

■ Students can create original puppets and characters and then write stories that weave the original characters together.

■ Puppets can give commercials for good study habits, health rules, good nutrition, safety. The typical T.V. commercial format, with which even slow students are familiar, can be used.

Classroom Applications

Help the participants plan specifically how they will conduct the arts activities in their own classrooms.

1. How would you use this lesson with your students? Consider which activities you would conduct, when you would schedule them, and how you would adapt them for special students. (Share your ideas with a partner, then with the whole group.)

2. Moving to the larger picture, discuss with your partner, and then with the whole group:

What is drama?
Who is dramatic?
Why do we need drama?
What is the goal of drama education?
What are the objectives of the special drama educator?
When should drama be included in the curriculum?
How can we incorporate the other arts into drama activities?

Distribute the take-home packets and review: • the activity guidelines and recommendations for adaptations and extensions that teachers can follow in their own classrooms, • the Glossary of dance terms, and• the Resources section, which lists books and other instructional aids.

DRAMA Glossary

Terms Commonly Used in Drama Education

creative dramatics. A methodology for teaching informal drama experiences. These may include pantomime, improvised stories and skits, movement, and dramatic songs and games. The experiences are created by the children under the guidance of a well-trained leader (teacher).

drama / theatre. Includes not only written plays, but also nonliterary forms such as mime, improvisation, theater games, and creative dramatics. Supportive elements such as scenery, costumes, and makeup are considered part of the theatre arts.

improvisation. The spontaneous response to an unexpected situation under supervision. An improvised story or play is created without benefit of written script. An improvised play may be repeated many times, and generally does not vary greatly from one performance to the next unless the participants desire it to.

mime. A classical art form. It has a specific vocabulary of gestures that must be rehearsed and performed with precision. It is more complex and stylized than pantomime.

pantomime. The technique of conveying emotions, actions, and feelings without the use of words.

playmaking. Creating plays through group process and improvisation without benefit of prescripted material.

playwriting. The art form of the playwright. A playwright alone or in concert with a partner or team writes a play for actors to perform. Actors generally do not participate in this process.

story theatre. A dramatic presentation in which actors narrate parts of nondramatic texts—for example, novels. An actor might say out loud while walking, "And the wizard moved slowly across the room toward the magic book."

theatre games. Any children's games or other games that have been combined with theatre techniques or principles for the purpose of teaching and learning.

DRAMA Resources

BOOKS ON DRAMA EDUCATION

Cranston, Jerneral. *Dramatic Imagination: A Handbook for Teachers.* Eureka, Calif.: Interface California Corp., 1975.

Ehrlich, Harriet W., ed. *Creative Dramatics Handbook.* Urbana, Ill.: National Council of Teachers of English, 1974.

Heining, Ruth Beall, and Stillwell, Lyda. *Creative Dramatics for the Classroom Teacher* (Second edition). Englewood Clifs, N.J.: Prentice-Hall, Inc., 1981.

Koste, Virginia G., *Dramatic Play In Childhood: Rehearsal for Life.* New Orleans: Anchorage Press, 1978.

McIntyre, Barbara M. *Creative Drama in the Elementary School.* Itasca, Ill.: F. E. Peacock Pubs., Inc., 1974.

_____. *Informal Dramatics: A Language Arts Activity for the Special Pupil.* Pittsburgh, Pa.: Stanwix House, Inc., 1963.

Pereira, Nancy. *Creative Dramatics in the Library.* Rowayton, Conn.: New Plays Inc., 1976.

Sharpham, John R. *Creative Drama as a Resource, K-12.* Springfield: Illinois State Office of Education, 1979.

Shaw, Ann M., and Stevens, C. J., eds. *Drama, Theatre, and the Handicapped.* Washington, D.C.: The American Theatre Association, 1979.

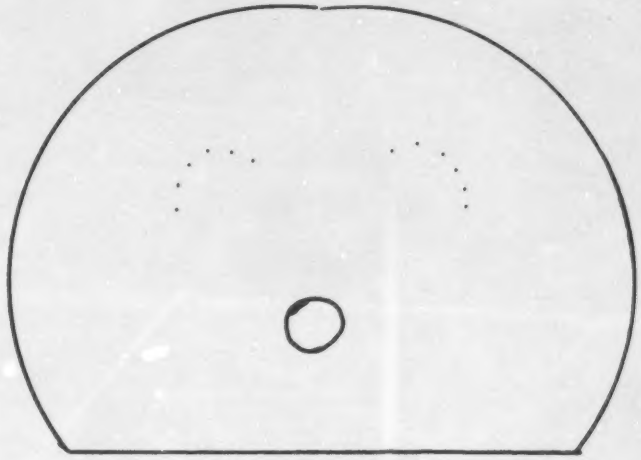
Siks, Geraldine Brain. *Creative Dramatics: An Art for Children.* New York: Harper & Row Pubs., Inc., 1958.

Wilder, Rosilyn. *A Space Where Anything Can Happen: Creative Drama in a Middle School.* Rowayton, Conn.: New Plays Books, 1977.

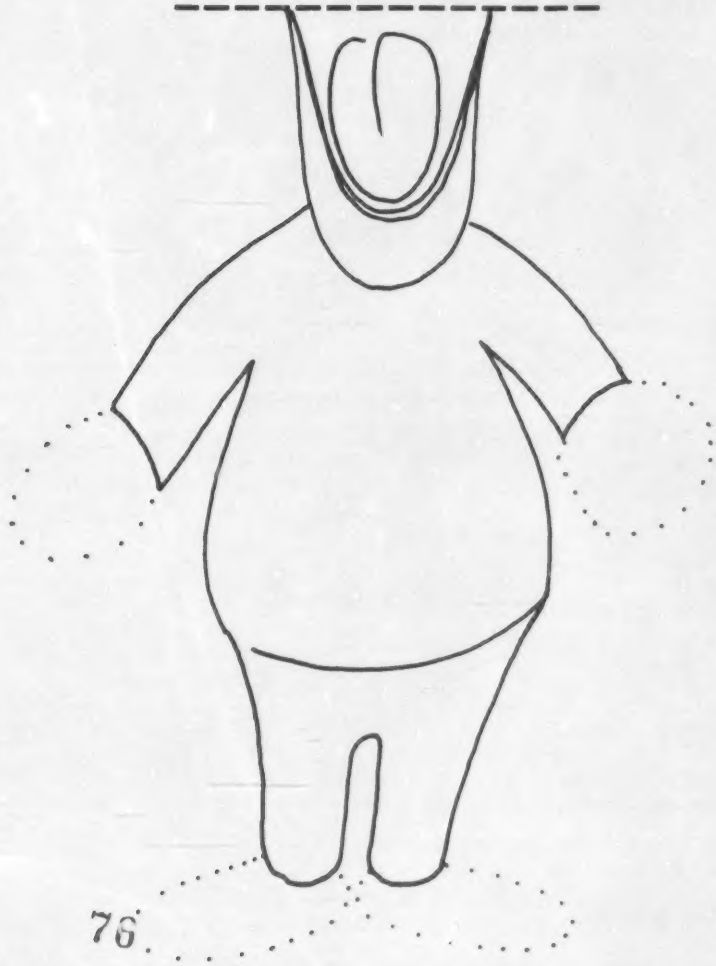
DRAMA Resources (cont'd)

PATTERN FOR "DO-IT-YOURSELF" PUPPET

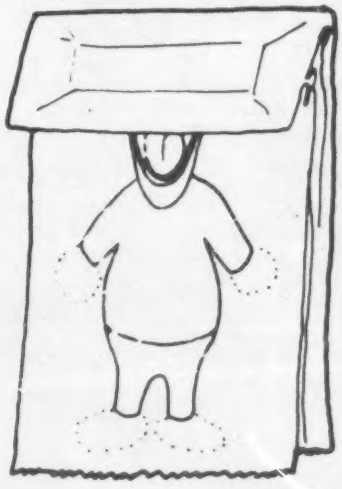
HEAD



BODY



Glue "body" with mouth below flap of paper bag.



DRAMA Resources (cont'd)

STORY SYNOPSIS FOR PUPPET PLAY: "THE BREMEN TOWN MUSICIANS"

SCENE 1

Once upon a time there was a donkey whose master had him carry bags to the mill. He performed this job faithfully for many years, but when he grew old and could no longer do his job, his master decided to kick him out. The donkey was smart, and he decided to run away first. He decided to travel to the town of Bremen to become a town musician.

While traveling on the path toward Bremen, he found a dog lying by the side of the road panting as if it had run a long way.

"What's wrong?" asked the donkey.

"Oh, dear!" said the dog. "I'm old and my master is going to put me to sleep because I'm too weak to hunt."

"Well, come with me. I'm going to Bremen to become a town musician," said the donkey.

The dog was very happy, and they went off together.

SCENE 2

Soon they met a cat sitting on the roadside, looking very sad.

"What's the matter with you?" they asked.

"Now that I am old and cannot catch mice, my mistress wants to drown me."

"That's terrible! Come with us. We're going to Bremen Town to become musicians."

The cat was very happy, and they all set off together down the road.

Soon they came upon a cock crowing with all his might. They all said, "Your cries are enough to scare the dead! What is the matter?"

77

STORY SYNOPSIS FOR PUPPET PLAY: "THE BREMEN TOWN MUSICIANS"

"Oh, I am growing old, and the mistress is going to put me in a stew."

"That's terrible! Come with us. We're going to Bremen to become musicians."

SCENE 3

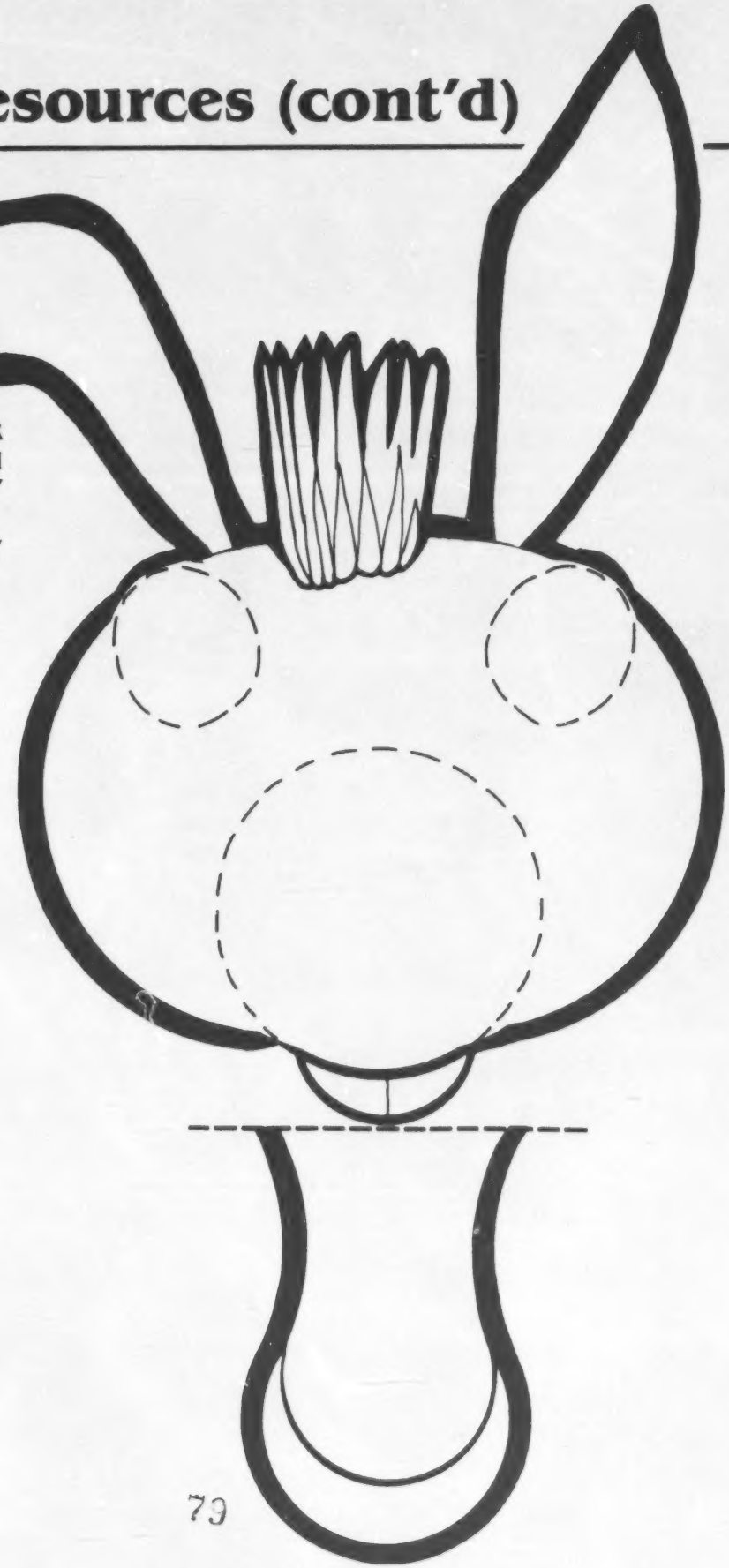
As it grew dark, the four grew tired, and they decided to seek shelter for the night. The cock flew to the top of the tree and spotted a house with light. They all went looking for the house, and when they found it, they peeked into the windows and saw some robbers sitting down to a delicious dinner. They decided to scare the robbers, so they all got near the windows and began their "singing" at the tops of their lungs. They meowed, brayed, barked, and crowed, and the robbers went running out of the house into the night. Our friends went inside to get the delicious dinner waiting for them on the table, and went to sleep for the night.

SCENE 4

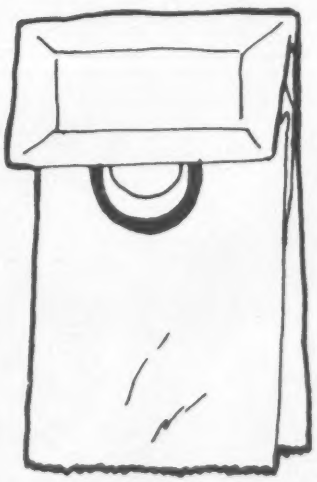
In the middle of the night the robbers decided to check on the house to see if it really was unsafe. About midnight one of them sneaked back to see what was happening. The house was dark. He opened the door. As he stepped inside, he saw the cat's eyes glowing. The dog woke up and bit his leg. The robber ran out the back door of the house. Just as he ran outside, the donkey kicked him, and the cock flew on top of his head, crowing as loud as he could. From that time on the robbers never returned, and the four folks who thought they would go to Bremen to become musicians found themselves so comfortable in their new house that they stayed there, living together happily ever after.

PUPPET PATTERN FOR PLAY: "THE BREMEN TOWN MUSICIANS"

THE DONKEY



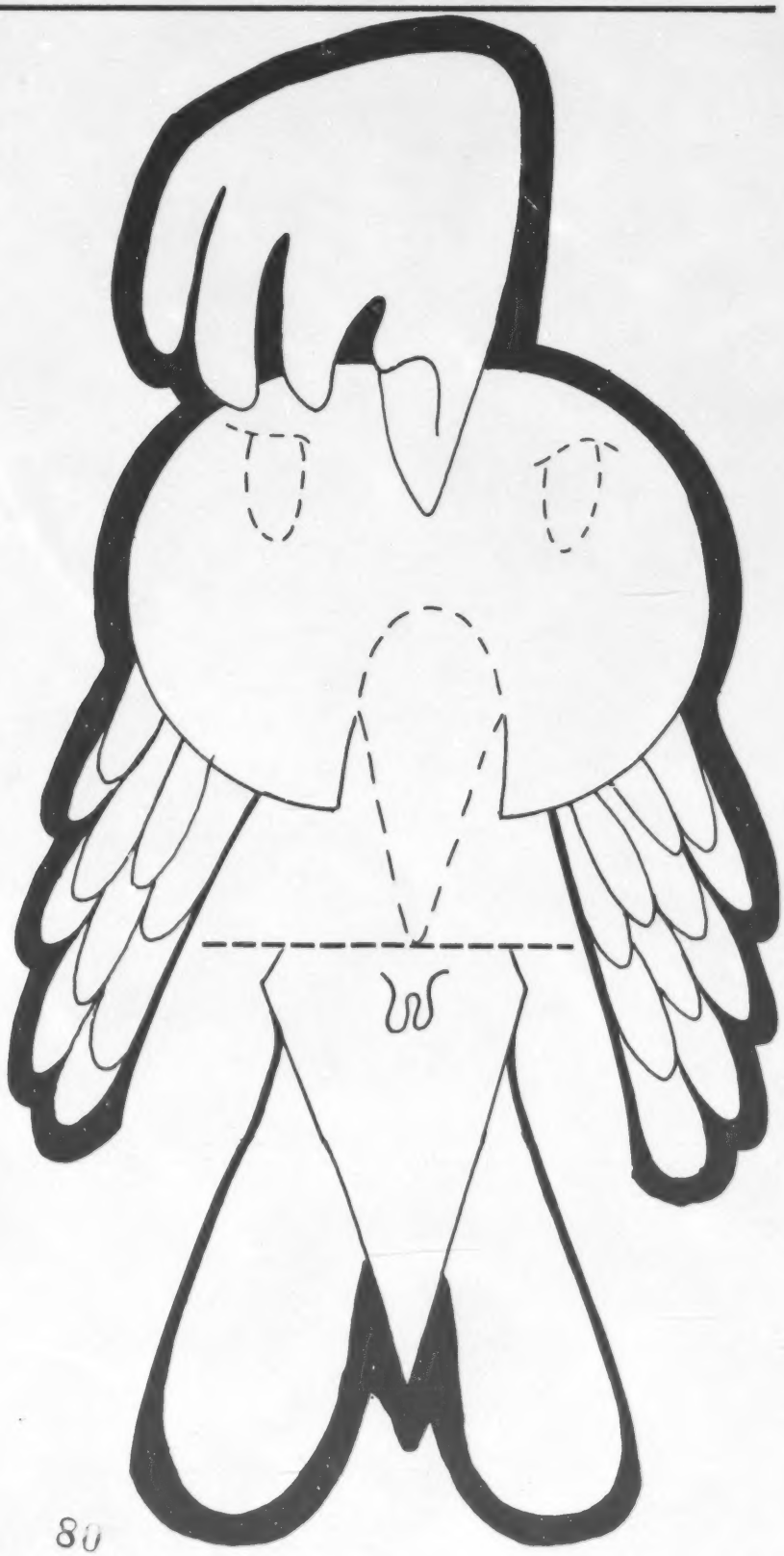
Glue mouth under flap of paper bag.



79

PUPPET PATTERN FOR PLAY: "THE BREMEN TOWN MUSICIANS"

THE ROOSTER

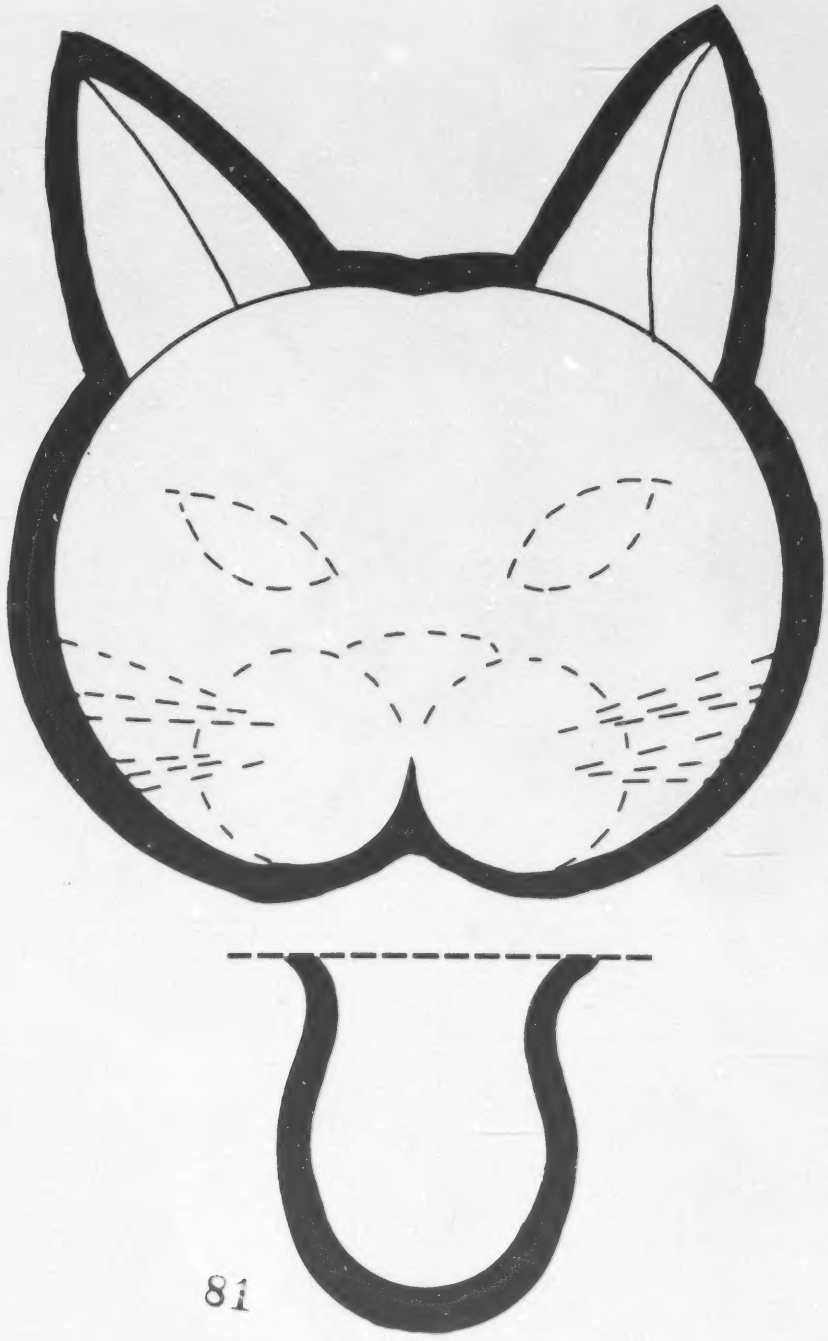


Glue mouth under flap of paper bag.

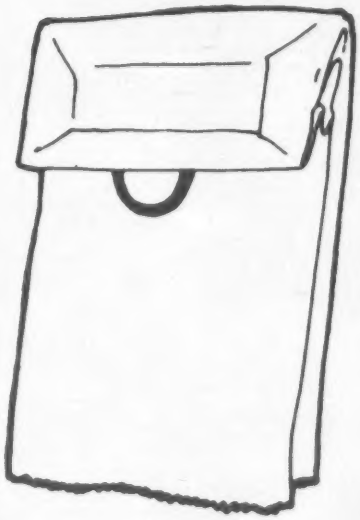
80

PUPPET PATTERN FOR PLAY: "THE BREMEN TOWN MUSICIANS"

THE CAT



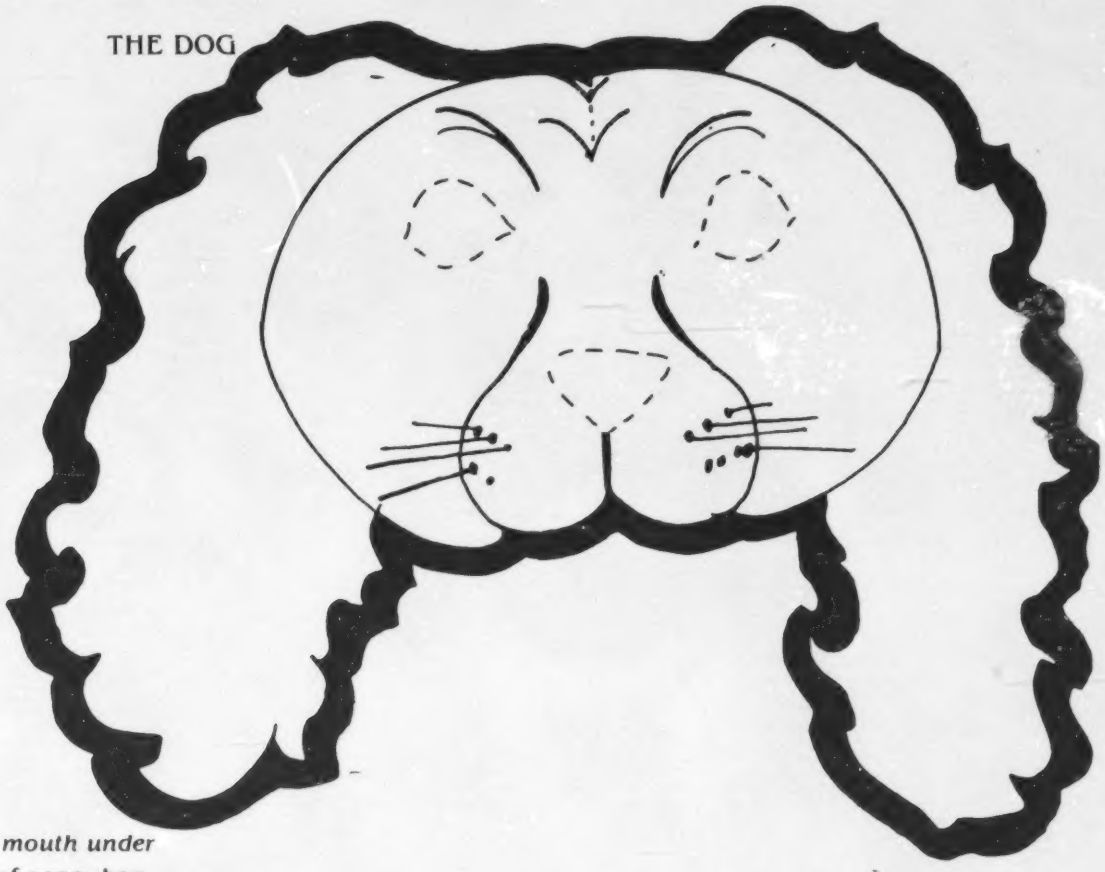
Glue mouth under flap of paper bag.



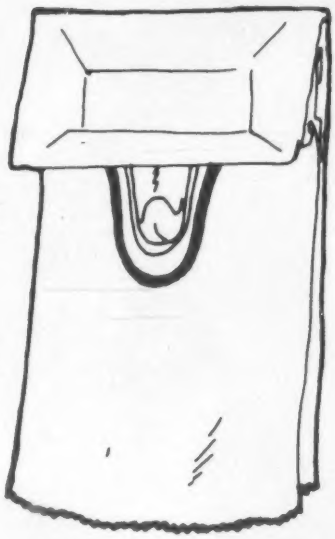
81

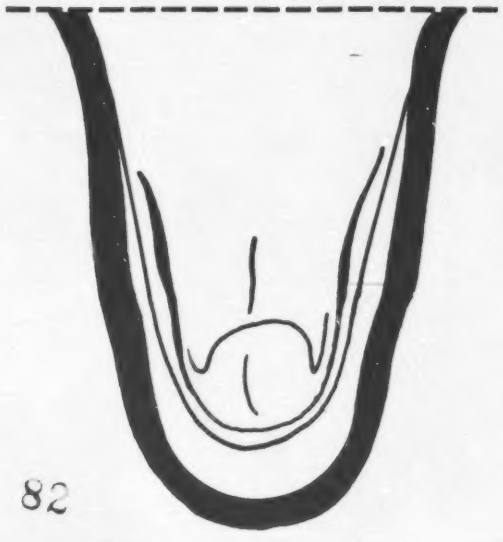
PUPPET PATTERN FOR PLAY: "THE BREMEN TOWN MUSICIANS"

THE DOG



Glue mouth under flap of paper bag.





82

DRAMA Resources (cont'd)

SEQUENCE FOR "LITTLE RED RIDING HOOD"

Characters: little girl, Mother, Wolf, Grandma, Woodcutter

1. Mother asks RR Hood to take basket of goodies to Grandma.
2. RR Hood says, "O.K."
3. Mother tells her not to talk to strangers.
4. She walks through woods and meets the wolf.
5. Wolf asks her where she is going.
6. She says, "Grandma's house."
7. He gets to Grandma's house first.
8. He locks Grandma in closet.
9. He gets into her bed.
10. RR Hood arrives and comes inside.
11. RR Hood says, "What big eyes you have!"
12. Wolf says, "The better to see you with, my dear."
13. RR Hood says, "What big ears you have!"
14. Wolf says, "The better to hear you with, my dear."
15. RR Hood says, "What big teeth you have!"
16. Wolf says, "The better to eat you with, my dear!"
17. RR Hood screams.
18. Woodcutter enters and chases wolf out.
19. Grandmother comes out of closet.
20. She and RR Hood are reunited.

DRAMA Resources (cont'd)

SEQUENCE FOR "THE THREE BILLY GOATS GRUFF"

Characters: 3 goats, 1 troll

1. Baby goat crosses the bridge: "Trip, Trap, Trip, Trap."
2. Troll appears, threatens to eat goat.
3. Baby goat says to wait for middle-sized brother.
4. Troll agrees and disappears.
5. Middle-sized goat crosses bridge. "Trip, Trap, Trip, Trap."
6. Troll appears, threatens to eat goat.
7. Goat says to wait for big-sized brother.
8. Troll agrees and disappears.
9. Big brother appears: "Trip, Trap, Trip, Trap."
10. Troll appears and threatens to eat him.
11. Big brother says, "Come up here and try it."
12. Troll climbs up on bridge ready to eat goat.
13. Big goat knocks him with his horns.
14. Troll screams and lands in the water.

MOTHER GOOSE FOR CLASSROOM DRAMA

Ding, dong, bell,
Pussy's in the well!
Who put her in?
Little Johnny Green.
Who pulled her out?
Little Johnny Stout.

Little Miss Muffet sat on a tuffet,
Eating her curds and whey;
Along came a spider, who sat down beside her,
And frightened Miss Muffet away!

DRAMA Resources (cont'd)

MOTHER GOOSE FOR CLASSROOM DRAMA

Pussy-Cat, Pussy-Cat, where have you been?
I've been to London to visit the Queen.
Pussy-Cat, Pussy-Cat, what did you do there?
I frightened a little mouse under the chair.

Jack, be nimble, Jack, be quick,
Jack, jump over the candlestick.

Dickory, dickory, dare.
The pig flew up in the air;
The man in brown soon brought him down,
Dickory, dickory, dare.

This little pig went to market;
This little pig stayed at home;
This little pig had roast beef;
This little pig had none.
This little pig cried,
Wee, wee, wee!
All the way home.

Jack Sprat could eat no fat,
His wife could eat no lean:
And so, between them both, you see,
They licked the platter clean.

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the king's horses and all the king's men,
Couldn't put Humpty Dumpty together again.

Hickory, dickory, dock.
The mouse ran up the clock;
The clock struck one,
The mouse ran down,
Hickory, dickory, dock!

To market, to market to buy a fat pig,
Home again, home again, jiggety jig.
To market, to market to buy a fat hog,
Home again, home again, jiggety jog.
To market, to market to buy a hot bun.
Home again, home again, market is done.

DRAMA Resources (cont'd)

METHODS FOR CLASSROOM DRAMA

When dramatizing a story or poem in the classroom, with or without puppets, the following suggestions are useful guidelines.

STEP 1 Tell the story and then retell it, allowing the class to tell the teacher as much of the story as possible for review.

STEP 2 BEFORE SELECTING WHAT PARTS CHILDREN WILL PLAY, have them set the stage by selecting what parts of the room they will use to enact the story.

STEP 3 Gather any props, costumes, or puppets you will use. Take care not to use an item that really does not look like the item it is to represent. For example, a book should not be used for a pretend telephone. When the item is not available, it is always better to use pantomime.

STEP 4 Decide what part of the story will be played. It is never necessary to play the entire story if the children prefer one part to another.

STEP 5 Review the action. Which character will enter at what time? What will the cue be? Where will he or she go? What will he or she do?

For example: *The cat will sit on the rug. Then she will go to the chair where the queen is sitting and meow at the mouse. The mouse will run under the table.*

STEP 6 Choose which children will play which parts. As they can play the parts several times, it is not necessary to select the student who will do the best job. Allow students to play the parts that they want to play.

STEP 7 Ask students which parts of the play they liked the best. Ask if they want to make any changes in the play. (Usually TMR students will want to play it exactly the same way they played it the first time. This is fine.)

DRAMA Resources (cont'd)

METHODS FOR CLASSROOM DRAMA *(continued)*

STEP 8 Play the scene, poem, or story over with new players. It is appropriate to play the scene as many times as students show interest. Usually 3 to 5 repetitions is what they like.

Each time they play the scene, ask students if they want to make changes. Incorporate new ideas whenever possible. The whole group can make sound effects. The audience can follow the teacher in repeating lines or poems.

Other Publications Available from the Department of Education

Arts for the Handicapped is one of approximately 500 publications that are available from the California State Department of Education. Some of the more recent publications or those most widely used are the following:

Arts for the Handicapped: Trainer's Manual (1982)	$6.50
Bilingual Program, Policy, and Assessment Issues (1980)	3.25
California Private School Directory	9.00
California Public School Directory	12.50
California Public Schools Selected Statistics	1.50
California School Accounting Manual (1981)	2.50
California Schools Beyond Serrano (1979)	.85
California's Demonstration Programs in Reading and Mathematics (1980)	2.00
Child Development Program Administrative Manual (In binder) (1981)	22.50
Discussion Guide for the California School Improvement Program (1978)	1.50*†
District Master Plan for School Improvement (1979)	1.50*
Education of Gifted and Talented Pupils (1979)	2.50
Establishing School Site Councils: The California School Improvement Program (1977)	1.50*†
Foreign Language Framework for California Public Schools (1980)	2.50
Guide to School and Community Action (1981)	1.75
Guidelines and Procedures for Meeting the Specialized Health Care Needs of Students (1980)	2.50
Guidelines for School-Based Alcohol and Drug Abuse Programs (1981)	1.00
Handbook for Planning an Effective Mathematics Program (1982)	2.00*
Handbook for Planning an Effective Reading Program (1979)	1.50*
Handbook for Planning an Effective Writing Program (1982)	2.00*
Handicappped Infant and Preschool Children: Program Guidelines (1981)	2.50
History—Social Science Framework for California Public Schools (1981)	2.25
Improving the Human Environment of Schools (1979)	2.50
Mathematics Framework for California Public Schools, with 1980 Addendum (1982)	2.00
Monograph on Staff Development (1980)	1.50
New Era in Special Education: California's Master Plan in Action (1980)	2.00
Parents Can Be Partners (packet of eight brochures) (1978)	1.35†
Pedestrian Rules of the Road in California—Primary Edition (1980)	1.50
Physical Performance Test for California, Revised Edition (1982)	1.50
Planning for Multicultural Education as a Part of School Improvement (1979)	1.25*
Planning Handbook (1978)	1.50*
Proficiency Assessment in California: A Status Report (1980)	2.00
Proficiency Skill Development Kit (1980)	7.50
Putting It Together with Parents (1979)	.85†
Reading Framework for California Public Schools (1980)	1.75
Relationship Between Nutrition and Student Achievement, Behavior, and Health (1980)	4.00
Science Education for the 1980s (1982)	2.00*
Science Framework for California Public Schools (1978)	1.65
School Improvement: Making California Education Better (brochure) (1982)	NC*
School Nutrition and Food Service Techniques for Children with Exceptional Needs (1982)	1.00
Student Achievement in California Schools	2.00
Students' Rights and Responsibilities Handbook (1980)	1.50†
Teaching About Sexually Transmitted Diseases (1980)	1.65
Toward More Human Schools (1981)	1.75
Visual and Performing Arts Framework for California Public Schools (1982)	3.25

Orders should be directed to:

California State Department of Education
P.O. Box 271
Sacramento, CA 95802

Remittance or purchase order must accompany order. Purchase orders without checks are accepted only from government agencies in California. Sales tax should be added to all orders from California purchasers.

A complete list of publications available from the Department may be obtained by writing to the address listed above.

*Developed for implementation of School Improvement.
†Also available in Spanish at the price indicated.

88

81-223 03-0502 300 11-82 1M

75817-300 5-82 1M LDA